

# MUSICAL FETTER

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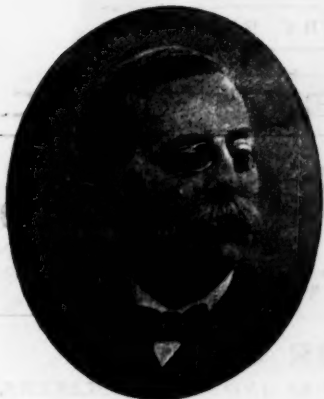
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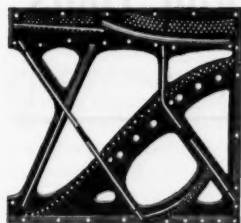
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NEW YORK, WEDNESDAY, FEBRUARY 8, 1893.

## PADEREWSKI AND LESCHEIZKY.

THE NEXT ISSUE OF "THE MUSICAL COURIER" WILL CONTAIN A LETTER FROM THE CELEBRATED PIANIST, JAN IGNACE PADEREWSKI, ABOUT THE FAMOUS LESCHEIZKY CONTROVERSY, WHICH HAS STIRRED THE MUSICAL WORLD OF BOTH CONTINENTS.

DO NOT FAIL TO READ NEXT WEEK'S "MUSICAL COURIER." PIANISTS IN PARTICULAR AND MUSICIANS GENERALLY WILL BE INTERESTED IN THIS COMMUNICATION FROM ONE OF THE GREATEST OF LIVING PIANISTS AND A PUPIL OF THEODORE LESCHEIZKY, OF VIENNA.

GET "THE MUSICAL COURIER" FEBRUARY 15!

DESPITE the confident predictions at the outset of the season, that the absence of grand opera in this city would benefit the concert season, the truth must be confessed that this has been the dullest musical year we have had in New York for a long time. THE MUSICAL COURIER has always maintained that a musical season without operatic performances of a high class was in reality an incomplete season. And so it has proved. But hope eternal fills our breast, for there is a possibility of opera next season in its proper home—the Metropolitan Opera House.

OUR Mr. Otto Floersheim, probably misled by the similarity in names, wrote in his last interesting budget of news from Berlin that the Schytte concerto was first played in this city by Miss Adèle Margulies and Fanny Bloomfield-Zeissler. These two young artists in reality played the concerto of Eduard Schuett, a young Viennese composer, a pupil of

Lescheizky in piano playing, and if we mistake not a pupil in composition of Nawratil. The only performance of Ludwig Schytte's C sharp minor piano concerto in this city was given by Arthur Friedheim last season in Lenox Lyceum under Mr. Seidl's baton.

THESE interesting items are culled from the "Evening Post" of last Saturday:

Mr. L. C. Elson, of Boston, is always a level headed man, as well as a brilliant writer. In answer to the charge that Paderewski "modernized" a Handel suite, he says: "It may be doubted whether the modern player should deliberately discard the advantages which the piano of the present affords him and try to reproduce the tinkling effects of the old harpsichord or the feeble tones of the clavichord, for it is certain that Handel and Bach would have employed the modern tonal effects had they known of them."

The English are gradually finding out the truth about Wagner. Speaking of the translation of the first volume of his literary works, the London "World" says: "This instalment will suffice to open the eyes of English readers to the absurdity of the notions concerning Wagner and his views which were current here until quite lately, and which only began to collapse when the public, instead of reading about his music, got opportunities of listening to it, and lost all patience with the old nonsense about its dullness, harshness, lack of melody and so on. Mr. Edward Dannreuther's translation of 'On Conducting,' too, revealed the supposed obscure and fantastic theorist as a very practical person, with simple and broad tastes in music, and with that saving salt of humor and common sense which is so vital to the sanity of an art enthusiast. And his attacks were so sympathetically aimed at the very incompetencies and impostures from which he had suffered (and we are suffering ourselves), that those who read the essay at once concluded that the disparagement and ridicule which had been heaped on Wagner the writer were just as stupid as those which had been heaped on Wagner the composer. Besides, Wagner never stopped short at the merely negative, 'That is not the way to do it;' he always said, 'This is the way to do it,' and did it forthwith."

THE following characteristic communication appeared in the "Tribune" recently. The idea suggested is unique, and opens up a vista of open air piano recitals by eminent artists on street corners. Well, why not? Public taste would be chastened at least. Here is the clipping, which was headed "Hand Organs Should be Kept in Tune:"

In your paper of January 5 I read the complaint of a noted singer. He is much annoyed by the early and untuned hand organ. I am also a singer, and I, too, like the hand organ when it is in anything like a fair condition. What a pity this matter is not regulated as in London, where one coming from New York is surprised at the freshness and good tone of the ever present organ. Somewhere in the slums of Clerkenwell—in Saffron Hill, I think—is a resting place and hospital for this much abused instrument. A large proportion of the Italian organ grinders live in this neighborhood, and on their return at night the organ is housed in this building, is carefully looked over and tuned if need be (all for a very trifling compensation) and delivered in the morning in good shape, ready for the hard day's tramp. This is really economy, as the man can better afford to keep his property in good order than to let it run down, and as he gives greater pleasure he beyond doubt makes more money and is less often requested to pass on. I don't know whether it requires "a committee of able musicians" to doctor the hand organs over night, but if it does there are plenty of these same in New York, who, I am sure, would rather enter a hospital for infirm hand organs than one for indigent musicians, if some kind philanthropist would provide one. I think I ought not to close this without giving another hint to some of the many (alas!) needy musicians. For some time in London there have been a young man and woman (unknown) who have been doing the streets masked, he playing on a very good piano-organ, she singing tasteful, classical songs, quite worthy of a higher career; but I have no doubt that they make more money than they possibly could otherwise. Please do not let this cause a stampede for the streets, else it might become overdone, like everything else.

## OPERA IN ENGLISH.

OPERA in English at the Manhattan Opera House came, saw and was conquered. After all Mr. Hammerstein's careful preparations, announcements and what not, the public refused to patronize the opera produced at the Thirty-fourth street opera house, a building, let it be said, fully adequate for the needs of grand opera. What was the trouble? As much as we long for opera in the vernacular, write about it, urge its necessity, prate of it, the public at large, it must be confessed, does not care whether opera be sung in English, French, Italian, German, Hebrew or Volapük, so it be well sung. Mr. Hammerstein's company, with several exceptions, did not sing well, nor yet did they sing in English; at least one could not readily distinguish the dialects on his stage. However, our sympathies are extended to this enterprising manager, who has behaved very fairly to the singers of his company, who were engaged for a season of eleven weeks. How to make grand opera pay without the patronage of the fashionable class is an unsolved problem. As the "Tribune" wrote in its issue of Sunday last:

There is no virtue exclusively inherent in the use of the English tongue. It is only because we believe that the use of that tongue ought to prevail in an English speaking country that we have advocated it.

What is more essential, and perhaps a condition precedent to the introduction of the vernacular, is a stable operatic organization of the highest type. If such an institution can be secured for New York it ought to be done, no matter whether the language be Italian, French or German. The real operatic problem is not one of language, but of system and discipline. Transition from such an organization as was maintained for eight years by the Metropolitan Opera House Company to a permanent institution making use of the English language in per-

formance, was a practical proposition, and was for that reason encouraged by this journal.

In the nature of things the United States must follow the example of France, Germany and Russia, and establish a national opera which, like our drama, shall use the vernacular. From German opera to opera in English the step is feasible; from Italian opera, dependent on compositions that are not in consonance with the dramatic tastes of the American people and the present time, the step is impossible.

Progress in the arts means life; stagnation means death. Music in America must strive for an ideal in which the impulses and feelings of the American people can find expression. Opera on German lines (we do not necessarily mean opera sung in German or by Germans) will build a road to that ideal; Italian opera will open a chasm between it and our present progressive activities.

## THE PUDICITY OF PUDOR.

THE modesty of Dr. Pudor is enough to call to the cheek of Jerome Hopkins a flush of crimson. In his enormously amusing article about "German Music," which appeared in full in our last issue, the worthy doctor insisted that German music was going to the dogs because of its suggesting ever so slightly the national coloring of other countries. Upon Chopin particularly is Dr. Pudor dreadfully severe. He calls him a morbid, sweet caramel Pole, and other words to that effect. He sneers at Bach, turns up his nose at Wagner, thinks Handel a mistake, and Mendelssohn too Hebraic. With Beethoven Dr. Pudor appears nearly content, for which we should be duly thankful. He would eliminate from Germany all foreign strains of blood, but, *mirabile dictu*, he criticises Brahms for being too Teutonic. Mozart was the father of the modern piano virtuoso, and Liszt was the devil of the piano.

Now, who in the name of Apollo is Dr. Pudor? Pudor, Pudor—that is not a German name. It smells a bit of Magyar, Hungarian. By what right does this Doctor Pudor—with his un-German name, dare to criticise Germany and German music? Out upon him! let him be expelled across the border, or else locked up in a dark cell with a piano, that most hateful instrument. But he is an "Amosin' Cuss," as Artemus Ward would have said. So, pray, continue, Dr. Pudor, your essays so full of pudicity.

## MASCAGNI AND VERGA.

ONE is tempted to quarrel with Pietro Mascagni, after witnessing the remarkable performance of Verga's one act drama, "Cavalleria Rusticana," by Eleonora Duse and her company, at the Fifth avenue Theatre. The drama is far superior in its bald, naked simplicity, as it was penned by Verga, than when given to us with Mascagni's passionate but melodramatic music. We can readily understand now the enormous success of the opera and of Mascagni's two failures in "L'Amico Fritz" and "I Rantzau." Verga but got his rights when he won his lawsuit against Sonzogno and Mascagni. His book is the strongest element of the opera, even disfigured as it is by Mascagni's librettists.

As acted by Duse and her fellow artists "Cavalleria Rusticana" is very strong, painfully strong, and one feels the music to be an impertinence. The action is more rapid and unhampered by set lyric pieces and choruses devotional and otherwise lugged in for mere effect. We are certainly drifting toward realism in opera, witness Bruneau's "Le Réve," but Mascagni, despite his progressive spirit, has still much to learn from his French contemporary.

Eleonora Duse's art in "Cavalleria Rusticana" borders on the pathologic. She transfers, simply, life to the boards, that is all. How she does, what her methods are, we are all learning with surprise and gratification. She is a profound student of human nature, and gives us its harmonies, unmarred by one single false or theatric note. Not the technic of the stage, but the smell of the streets, even the mud gutter, hangs about her work. A painter of figures, she is unexcelled in the depiction of the minutiae of daily existence, its cares, anxieties, nauseating details and miseries.

She does not scorch you with a single line full of proud, panting declamation. She has not the grand manner; but what living actress could have given us that poor, sick girl in "Cavalleria Rusticana" as did Duse last Friday night?

No paint could counterfeit that livid, green-yellow of her complexion. A sick brunette Italian girl, physically sick—a sad sickness which she strove to hide at every point, but which betrayed itself in her hollow eyes, heavily ringed, her sullen gait, the peculiar manner in which she sat down, her dress and the involuntary aversion to the gossip that was wont to interest her.

In a word, a young woman, ignorant, but not

vicious, who had been betrayed by a vulgar, swaggering, village Don Juan, and whose mind was haunted by the one fixed idea—"Would 'Turridu' marry her?"

All this is indicated by the most subtle art, and when she tells her shame to the mother of the man who wronged her, or rather when she sighed forth a few sentences, made a pathetic gesture which told the story completely, she gave us a picture so true, so profoundly pathetic, that her audience shuddered.

If this be not great art, what then is it?

Duse came to us heralded as a great emotional actress, an Italian Bernhardt, raw in technic, but full of impulse, fire and magnetism. This fore word did her a great injustice.

She is not a Bernhardt, she does not sweep away the locks of restraint and allow a dam of emotion to thrill and thrall her auditors. She cares absolutely nothing for personal exploitation (watch her manner when she responds to a recall), but she does give one the feeling of looking at a real fragment of life, and therein lies her greatness.

The dirty, squalid little village of Sicily, with its poor, pigmy church, mean houses, loitering, lazy, gossiping peasants, were all cunningly set forth before us.

In praising Duse we must not overlook the excellent company with which she has surrounded herself. For example, what artistic work they did in Verga's one act drama! The "Turridu" of Flavio Ando was true to the life; a common, good looking, ignorant, wine bibbing fellow, who loved pretty girls, cigarettes and, last, but not least, his mother. His parting from her before going to fight the duel with "Alfio" was a master touch of truth and free from a makewish sentiment—a sentiment so obviously effective that actors of lesser sincerity than Ando would probably have exaggerated. The "Alfio" of Mazzante, too, was an excellent bit of acting, and in the challenge episode, with its Sicilian ear biting, and his scowl at his faithless wife, all were admirably done.

How real it was, and the rude announcement of the catastrophe was more thrilling than all the high flown rantings, rhetorical spoutings and artistic hysterics of the old time stage.

It may be here intercalated that Mascagni's music, with all its passionate throb, has lent to the verisimilitude of Verga a melodramatic, theatric flavor that is entirely foreign to the little gem of a drama itself.

Candor compels one to make comparisons between Sarah Bernhardt and Eleonora Duse, and if we were asked if the former artist could compete in versatility with the latter, we would frankly answer "No."

But Sarah has her supreme moments, her dazzling heights of emotion and white hot passion, which Duse never could give us.

Duse is not electric, her temperament is not feline. She is not brilliant in the Bernhardt sense, nor has she the personality of Sarah's, savoring, as it does, of something exotic.

Duse will never be identified with any single rôle; she is too versatile, too curious of life to confine herself to the elaboration of one character; too eager, too grasping, too thirsty to show many phases of existence. Plays will not be written for Duse, because her personality is so elusive, her art so comprehensive that she can essay all rôles, for her limitations are purely physical.

Nature has not dowered her with a golden throat, a languorous walk, nor yet a seducing personality. Her voice is harsh, sweet, commanding, winning, as she wills it. At times her eyes suggest a suspicion of strabismus. They certainly cross a little in moments of tense emotion.

Duse's carriage is not always sure in poise. Watch her, and at times you will detect an uncertainty of pose, a slight stumble, which is a sort of stammering of the legs.

The angular movements of her arms are familiar to us. She has, then, a few mannerisms.

But it is difficult to grasp the real flesh and blood Duse, so absolutely does she efface self in her portrayments. In this, then, does she excel Bernhardt, whose personality pervades all of her creations with such fascinating emphasis. Duse, on the contrary, is anything or everything, and is the human and artistic analogue of one of those chameleon-like insects in the tropics, which changes its color to match its environment, no matter whether that be a tree or a snake or a toad.

Her acting is an education to those who contem-

plate the stage, operatic or otherwise, as a profession. Young students of the opera can benefit from her simplicity, her natural pose, her unaffected behavior. She gives the deathblow to the artificiality of the old Italian régime, with its affected mouthings and mock heroic posings. Italian opera or drama on the old lines seems ridiculous after watching the supremely natural art of this latter day Italian actress. *Autres temps autres mœurs.*

#### IS PADEREWSKI A "FAD"?

THE "Tribune" thinks so; and while there is no disputing tastes, we very decidedly disagree with the critic of that esteemed journal.

We disapprove of the tone employed toward the Paderewski recitals by the "Tribune"—a patronizing tone, by the way. The people who throng to listen to the piano performances of Paderewski are not children amusing themselves with a new toy. Paderewski's personality is not a "freakish" one. The Paderewski craze, which some have dubbed a "fad," rests in reality upon a much more solid basis than mere fashionable whim or modish affection. Apart from the very real and enduring merits of the spiritual Pole as a musician, piano virtuoso and composer, he possesses a rare gift. He is dowered with a noble personality. One of the chief charms of the man's playing is his mood-versatility. Tense emotional conditions, wide in their range, varied and ever shifting in color, make Paderewski's piano playing both pathologic and psychical; but while dramatic, he is never disquieting. He plays beautifully upon the piano, and this is something many pianists do not. People, therefore, worship his cult of beauty, as expressed through the medium of his art, and the "Tribune" should not single his audiences out for ridicule. The public wants to listen to Paderewski, and the public will listen to him whenever it can, the "Tribune" to the contrary, notwithstanding.

#### MILITARY BANDS.

WHEN the reorganization of the French bands is completed there will be in France 163 infantry bands, 19 artillery, 4 engineers, 4 zouaves, 2 foreign legion. Each will consist of 1 chef, 1 sub chef, 38 musicians and 24 pupils. The band of the Garde Republicaine comprises 1 chef, 1 sous chef, 53 musicians. Total, 12,407 musicians for 193 bands. Besides the pay of the musicians, each band will cost 5,000 frs. a year. In Germany each regiment of infantry has 10 "musicians" under a non-commissioned officer, to which are added 32 men from the ranks. The five old regiments of the guards have 48 "musicians." The Government allows only 1,125 frs. a year for each band, the officers subscribe about 2,500 frs.

The "musicians" can wear civilian dress, leave the garrison without authorization for a distance of 15 kilometres and play at concerts, balls, &c. In Austria an infantry band consists of 1 sergeant major, 4 corporals, 5 gefreite and 32 men. In Russia the infantry bands consist of 1 chef de musique, a sergeant major, 10 sergeant musicians, 24 gefreite and soldiers. In Italy the chef de musique is a non-commissioned officer, with 1 sous chef, 26 soldiers. In all these armies the chefs de musique have certain privileges, but are never in any case promoted to the rank of officers. In Belgium the chefs de musique of bands of infantry and cavalry (27 in number) rank as adjutant for the first 10 years of service, as sub lieutenant for the next 10 and then as lieutenant. After 10 years of service as lieutenant an inspector of bands is raised to the rank of captain. Each Belgium band consists of 1 chef, 1 sous chef and 57 players, and is allowed 8,500 frs. a year. In the above statement respecting the French bands the "fanfares" of the cavalry are omitted.

THE newspaper "Paris" publishes a letter from Tschaikowsky, dated "Brussels, January 11," in which he refers to an article in the "Figaro," entitled "A Musical Journey in Russia," by André Maurel, written about the success of Lamoureux at St. Petersburg. He desires to rectify some errors in the article. 1. Wagner's music is anything but unknown in Russia. Anton Rubinstein has never ceased to popularize it, and in fact was the first to introduce it to the Russian public. Wagner himself visited Russia in 1863 and gave numerous epoch-making concerts. Wagner's works are in the repertory of the Imperial and Provincial theatres, while in the Russian symphony repertory Wagner was well represented when Paris did not know him by name.

2. Lamoureux was not the first French conductor invited by the Imperial Musical Society to direct its concerts. Colonne had done so three years before. "In conclusion," he adds, "I am painfully affected by the statement in the 'Figaro' that Jacowleff and Director Safonoff were present at a banquet where they 'spat upon' (conspue) Bülow. These gentlemen must have forgotten that, in spite of his 'ridiculous gestures and extravagant ways,' Hans von Bülow is a director of genius, recognized as such in Russia as elsewhere. If Russian music is recognized in Germany it is owing to Bülow, who was once devoted to it. Nor can these gentlemen have thought it a very delicate manner of paying respect to a French musician to 'spit' in his presence on a German musician, who, in word and deed, has displayed a sincere enthusiasm for French music. What shocks me, most of all, is that they 'spit' on Hans von Bülow at the very moment when he is dying."

#### ECCENTRICITIES OF CONDUCTORS.

A CRITIC in a late number of the "Signale" calls attention once more to a growing evil in the musical world of to-day: the tendency of conductors to take liberties with the composers whose works they are interpreting. We had better let the writer speak for himself: "There are conductors nowadays who think that the creations of the classic instrumental composers are no longer interesting in their original condition, and that they must, in performance, be to some extent modernized in order to be enjoyable. Hence we occasionally hear the most beautiful pieces of music given in a fashion which is, to use an English phrase, 'shocking' to all sound, natural musical feeling."

"It is probable that this suspicious method of proceeding has been produced by a misunderstood report by Schindler on Beethoven's piano playing. The biographer of the great master states that Beethoven said: 'The poet composes his monologue or his dialogue in a definite, unbroken rhythm, but the interpreter must, in order to assure a more perfect understanding of the contents, make cuts and pauses, even in places where the poet has not indicated them by punctuation. This style of interpretation is applicable to music, and is modified in proportion to the number of performers taking part in the work.' The above named biographer adds: 'Whatever I have heard played by Beethoven himself was, with few exceptions, always free from all constraint in time measure; a 'temporubato' in the strictest sense of the word, as demanded by the contents and situation—it was the clearest, most intelligible interpretation. His older friends, who had followed with attention the development of his genius and its tendency, assure us that he first adopted this method of performance in the early years of his third period, and entirely abandoned the earlier, less nuancé style'."

"The comparison between the declaiming reciter of a poem and the performing musician is pretty lame, for the latter is no declaimer, and word-poetry cannot be compared to tone-poetry. The two art products rest on quite different principles and require, when rendered, entirely different conditions. It is thoroughly misleading to speak of 'situation' in reference to music as Schindler does. The word 'situation' can only be used in reference to an action, but in music there is no action. Even assuming that the above quoted parallel holds good, yet it must be taken only cum grano salis. What does Schindler really say? He says in the first place that Beethoven adopted a free, unfettered style of play, 'first in the early years of his third period,' and 'entirely abandoned the earlier, less nuancé style' of play."

This agrees perfectly with the statement of Franz Ries, who had observed Beethoven's playing down to 1809, and who remarked that he 'usually kept strictly in time, and only occasionally, or rather seldom, somewhat forced the tempo, as at times to hold it back in crescendo passages by a 'ritardando.' We know, too, that Beethoven, in consequence of his deafness, did not after 1814 play at all in public, and very seldom performed his own compositions in private, and thus, in his later years, was betrayed into eccentricities which cannot be taken as models. Schindler, who did not come into intimate relations with Beethoven till after 1816, chiefly heard the master when he was indulging in free improvisation (freie phantasie). It is evident that in such a case complete freedom in playing is allowable. It may be granted, too, that the last piano concertos of Beethoven promoted a ten-



dency to freer renderings, and that the expression, quoted by Schindler, bore reference to these.

In the performance of a solo piece of music many licenses can be admitted, although an artist of fine taste will not overstep even here the limits of the rhythmical (massvoll) beautiful. But how stands the case with execution of ensemble movements, and particularly of orchestral works? As Schindler says, Beethoven expressly stated that the rendition of a musical work is "modified" by the number of performers. That is, in other words, the greater the number of executants in a musical piece, the less must the composer's indications of tempo, ritardando's or accelerando's be increased by arbitrary insertions. What extraordinary ones do we not hear at times? Ritardando's and accelerando's are jotted down in mere caprice, or rather the time is hurried or dragged, in passages, without any motive at all! And if it only stopped there! But conductors even dislocate the tempo till they interrupt the flow of idea in the most grotesque manner.

We by no means hold the opinion that a musical work must be played strict and straight, like a uniformly oscillating bit of clock work. That would be intolerable. In the course of a piece of music, with the time measures of its intellectual contents, many nuances of tempo and intonation are admissible, yet they must be introduced with artistic taste and not in sledge hammer fashion. This used to be always the case formerly. But now nuances are rendered in an obtrusive, offensive manner for the benefit of unmusical hearers. There are a couple of examples before us. We heard one of our 'celebrated' conductors in the finale of Beethoven's C minor symphony take the twenty-fifth bar in 3-4 section (abschnitt) in its widest extent, an incomprehensible mistake, as this bar is nothing but a simple connecting link, which has merely the task of connecting two periods.

Another 'celebrated' conductor, in the allegro of the 'Egmont Overture,' takes the fortissimo passage of the string quartet from bar 58-67, and the parallel passage repeated later, in an essentially slower time than the indication 'allegro' requires. In a performance of Weber's 'Euryanthe Overture,' we have heard the four quarter notes of the 53 bar before the conclusion played as half notes. What a deficiency in artistic insight is revealed by such examples! And what lack of taste likewise! The worst is that these arrogant attacks on the author's rights are imitated by younger musicians.

We find similar eccentricities in the performances of classical chamber music, which have been introduced by certain children of modernity. Luckily the creations of the great masters exist in the original editions, and when the craze for disfiguring them by eccentric alterations is overcome, we may hope that we shall be enabled to enjoy them again in their full purity and beauty."

### Berlin Branch Budget.

EUROPEAN HEADQUARTERS OF  
THE MUSICAL COURIER,  
BERLIN, W., Linkstrasse 17, January 17, 1893

THE battle royal between those two artists and pianists of the first rank, Rosenthal and d'Albert, has begun. Their first recitals took place on Wednesday and Thursday nights of last week at the Singakademie, Rosenthal leading off with a crowded house and an enthusiasm such as I have rarely witnessed before, except on Paderewski occasions, the whole audience rising to their feet several times the better to view his technical tours de force and shouting themselves hoarse, the ladies waving their handkerchiefs and lacerating their kid gloves in their supreme efforts of giving vent to their enthusiasm. Little d'Albert was a good and close second (beaten only by Rosenthal's nose, as the turf reporter would have it), the audience being almost equally strong in number, and, if a trifle less sensationally enthusiastic, the applause and other expressions of approval were not less spontaneous or genuine, only a little more suppressed. This was in part due to the quality of two entirely different audiences, to the different make-up of the two programs, and above all to the thoroughly distinct pianistic qualities and make-up of the two artists.

The discussions, therefore, as to their relative merits are just now raging here in musical circles as fiercely as the arguments for and against military augmentation and the consequent increase of taxation are agitating political circles; and yet comparison is nowhere less misplaced than just in the case of Rosenthal and d'Albert, who, as reproductive artists, are vastly different and distinct in individuality, aims and purposes.

Only one thing I must say at the outset, and that is, which after all makes me give the palm to Rosenthal, viz., that since his departure from the United States, which oc-

curred several years ago, he has considerably improved, especially in the direction of broader interpretation, while d'Albert, who left New York only a few months ago, seems to have gone back a little in that comparatively short space of time; at least I was impressed that such was the case, for during the greater portion of his playing at his first recital he lacked somewhat in vigor and above all in cleanliness of execution. His program, however, was yet of a bigger calibre than Rosenthal's, and the directness and sincerity of his performances must ever appeal to really musical audiences.

To go a little more into details, Rosenthal's program on Wednesday night opened with Beethoven's appassionata sonata. With the interpretation of the first movement he differed considerably from the accepted standard; not, however, as it seemed to me, to the disadvantage of the reading. The slow movement was delightful, clear and beautiful in tonal quality and shading. The last movement, however, was entirely over hurried, and lacked dignity, therefore, as well as conciseness; for no living being, consequently not even Rosenthal, could carry the movement through clearly and distinctly in the tempo he took it. In many places he also blurred it with the pedal, a fault which is not one of his habitual ones.

The Schumann "Warum" and "Vogel als Prophet" were little gems, while in the "Etudes Symphoniques" he rose at times to absolute greatness of interpretation. The canon variation, for instance, was magnificent and the one in G sharp minor perfectly lovely, while in the one just preceding this one he played the fast bass counterpoint in octaves, instead of in single notes as written, thereby greatly augmenting its effectiveness. The tremendous last variation, of which he gave the original first version, which differs from the later one in one place especially, was played with both breadth and brilliancy.

Two Schubert "Moments Musicaux" followed (the A flat and the Hungarian one in F minor) and greatly pleased the audience, although they lacked in the simplicity of style these pieces demand. The Chopin selections included the inevitable berceuse; the barcarolle, magnificently played, and the Rosenthal transcription of the D flat waltz with his phenomenal thirds and that stroke of an idea to use the first theme as counterpoint to the second one. Here the applause increased from number to number, and after the playing of the Rosenthal transcription of the cello trifle "Am Springbrunnen," by Davidoff, with its wonderful repetition effects, the artist was so overwhelmed with applause that he had to yield to the encore demand and gave Chopin's exquisite A minor mazurka.

The Liszt piano arrangement of Rossini's "Tell" overture concluded the program, and this virtuoso and ad captandum piece pur et simple answered its purpose to a nicety, producing the above described scenes of wildest enthusiasm, which would not be pacified until, after numberless recalls, Rosenthal sat down again to the piano and played his own "Viennese Carnival," and even then the people seemed loath to leave the hall.

To-morrow, the 18th, Rosenthal will give his second recital at the Singakademie, when among other things he will perform the Bach-Liszt organ fugue in A minor, the B minor sonata by Chopin, the Brahms-Paganini studies, a number of other and smaller, but interesting works, and the Liszt "Don Juan" fantasy.

Eugen d'Albert "put his best foot forward" at the very opening of his program, for his truest and most satisfactory reading was that of the sixth English suite of Bach, the one in D minor, of which the prelude and gavot were noble reproductions, especially in style. It speaks volumes for the audience that this severe work was indeed one of the most applauded on the program. I doubt somewhat whether this would also have been the case in New York.

The Bach work was followed by the novelty of the evening, a new sonata in F sharp minor, by d'Albert. Although this is only op. 10, while the concerto which Carreño played the other day is op. 12, the latter is already in print, the sonata, however, only in proof as yet, for I noticed Manager Wolff following from the proof sheets. It seems to me, though, that it would not matter much if it never appeared in print, for a more disappointing work I rarely heard. You may remember that I spoke last week of the new concerto in terms of recognition, but for this sonata I cannot even find anything excusable to say. The first movement is all Brahms' with the Brahms left out; that is, an imitation of that master's style without even a little of the Viennese composer's not always over abundant thematic vein. The slow movement is a theme with variations in D major, the theme being in pretty close remembrance of the one of the slow movement of the op. 106 sonata of Beethoven, and the variations not by any means either original or interesting. The last movement brings a short introduction and a fugue, which latter, on paper, may be well worked and musicianly, but it sounds pretty badly and at times horribly cacophonous.

Mozart's lovely rondo in A minor followed, but was played in staccato style throughout, which not even that master of the staccato, Rafael Joseffy, would employ in this composition.

Chopin was represented on the program by his nocturne

in B major, op. 62, No. 1; the F sharp minor polonaise, op. 44, and the C sharp minor scherzo, op. 39. Altogether d'Albert seemed to strive only for the virile and virtuosic, and not sufficiently for the poetic element of interpretation, going in the polonaise so far as to change the piano and elegiacal original ending of that work into a virtuosic coda with a final rush in octaves, of which, under the circumstances, he need not feel proud, as Chopin would not have dreamed of winding up his work in that manner.

Very beautifully played and eliciting considerable applause were Liszt's fanciful study, "Paysage," in F major, and the F minor study No. 10, if I mistake not, from the "Etudes Transcendentes."

The Strauss-Tausig "Nachtfalter" transcription fell somewhat flat, coming, as it did, so closely upon Rosenthal's fascinating and most brilliant work in that line. Moreover, in this as well as in the Rubinstein C major study for loose wrist, the performer showed perceptibly the decrease in technic of which I made mention heretofore. The latter well-known piece which closed the program was begun, but by no means finished in a very rapid tempo. This anti-climax, however, did not happen to diminish the applause, and d'Albert had to answer to the encore demanded, choosing for this the Liszt "Valse Caprice."

D'Albert's second recital takes place again one day after Rosenthal's, this time, however, not at the Singakademie, but at Bechstein Hall, which seats only about 400 persons. His program will include:

Prelude and fugue in D major.....	Bach
Sonata in E flat, op. 31, No. 3.....	Beethoven
Variations and fugue on a Handel theme.....	Brahms
Fantasia, op. 17.....	Schumann
Nocturne and polonaise.....	Liszt

This is quite a colossal and interesting program:

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Having swallowed so much piano playing on Wednesday and Thursday, I was quite content on Friday evening to revert from the concert hall to the opera house, all the more so as the occasion was one of special interest, viz., the first production here of August Enna's opera "Die Hexe." The work has been given before in Copenhagen, the composer's birthplace, with considerable success, and also at Prague, where it was brought out under Dr. Muck, who also conducted the Berlin première.

I fortified myself for the evening with the reading of Arthur Fitger's drama, "The Witch," upon which the book of the opera is based. This drama created a few years ago a storm in Germany, as several scenes are strongly worded against Jesuitism and the frequently fanatical influences of bigoted Roman Catholicism. These objectionable portions of the drama have in part been entirely eliminated, and in other instances been considerably softened down in the opera plot, yet I venture to doubt that even in its present mild state of anti-Roman Catholicism Enna's opera would be tolerated on any stage of one of the opera houses in cities where a Roman Catholic population predominates, such as for instance in Rhineland. In Lutheran Berlin, however, no one objected, and this was quite fortunate, as the work is a strong and interesting one.

The book deals with a heroine "Thalea," who is a sort of combination of a female "Faust" and "Uriel Acosta," and who over her studies has lost her faith in a personal God, but not her love for her betrothed "Edzard." The latter, after years of absence, during which he participated in the winding up of the Thirty Years' War, returns as a successful officer to claim "Thalea's" hand. He finds besides his fiancée also her sister "Almuth," who has developed from a child, as which he remembers her, into a beautiful maiden, who looks precisely as his betrothed used to look. He promptly falls in love with the younger sister, and the love is reciprocated, although both parties nobly fight against what they rightly consider a breach of faith against "Thalea." The latter discovers their heart feelings, and generous, broad soul that she is, secretly concludes to renounce the officer's hand. On the way to church the whole party is beset by a mob, led by a Jesuit pater, who has told his Catholic parishioners that "Thalea," the agnostic, is a witch, and that as such she would never enter the sacred building, and that she should be stoned to death.

"Thalea's" resolution of renunciation, carried out just before the church doors, seems to justify the Jesuit's prediction that she would never enter the building, and after the great fight between "Edzard's" soldiers and the peasantry "Thalea" is killed by "Bubbo," one of "Edzard's" own sub-officers, who is in league with the Jesuit pater, although he is a true friend of his superior. But such is his stupid superstition that he, a combination of "Marcel" and "Kurwenal," thinks his master's bodily and eternal welfare is in danger if he marries the "witch."

Such in hasty outlines is the action of the music drama, the book of which latter in consequence of the aforementioned eliminations, seems toward the close a trifle illogical and hard to understand.

As for the music I must say that it is quite the most Wagnerian I ever heard outside of Wagner's own music and, —it is really fine and beautiful. I now plainly see where the others, Strauss, Weingartner, and to a certain extent, Reyer and Massenet et id omne genus, made their serious mistake. They took the Wagner technic, they learned his



method, they imitated most closely his style, his orchestration, his harmonic progressions, &c.; but they tried to instil into them ideas of their own, and as they had very few and not any that exactly were fit to sit in the Wagner garments, their efforts must ever sound as efforts, and are more or less, mostly more, of a failure. Not so, however, Enna. He takes with no mean hand ideas and all. In "The Witch" you can hear portions of "The Flying Dutchman," "Lohengrin," "Tannhäuser," "Tristan" (a lot of it) and even "Parsifal." If you must steal, why then go at it boldly! Moreover, the experiment is a delightfully successful one, and, although no one can truthfully assert that Enna's music is at all original, everyone will surely grant that it is very beautiful. For he took with great taste only the most beautiful things out of Wagner and welded them together with a skill, especially the perfectly gorgeous orchestration, which is all the more amazing when it is taken into consideration that the composer sprang from the lowliest surroundings, that he was first a cobbler, then took part as pounder of the big drum in a circus orchestra, and thus gradually worked up his way, and that now he is only thirty-two years of age.

Everything considered he has certainly a great future before him, and when once he learns of discarding other men's themes and begetting some of his own, he will become a great composer; if not, he will always remain a great adapter.

"The Witch," however, was a pronounced success, and the composer, who was present, was called before the curtain nearly a dozen times; and such was also the case at the last Sunday night's first repetition of the work, which promises to become a favorite of the Royal Opera House repertory.

Not the smallest portion of the success, however, is due to the admirable manner in which the novelty was presented. The Royal Opera House has in the last years under Count Hochberg's sagacious and progressive intendancy become a different institution from what it used to be under the late von Hülsen. This can be best appreciated from the fact that "The Witch" was already the sixth novelty which the Opera House has brought out this season, and all of them were not only well selected, but also admirably staged and finely given.

In this instance the orchestra notably was superb, and the work went well under Dr. Muck's careful but not over enthusiastic conductorship. Of the principals the chief praise belongs unquestionably to Bertha Pierson, who gave to the impersonation of the heroine "Thalea," a dramatic power and genuineness of feeling of which I did not heretofore deem her possessed. Moreover, her voice has, since the palmy days of the late American opera, increased even in volume, and lost none of its former charm and lusciousness. Next to her, both in appearance (the similarity of the two sisters being nicely brought out) and vocal charm, was Miss Dietrich as "Almuth," who sang and acted purely, and whose soprano is clear and resonant. Rothmühl's heroic tenor voice befitted well "Edzard's" musical phrases, but histrionically he was inferior to the ladies. Sylva sang his small but important Jesuit part well, and looks to perfection, while Bulsz represented the sub-officer with a good deal of ability and conscientiousness, and Miss Deppe and Mödinger appeared to advantage in two of the minor parts.

The chorus was in grand shape, especially the female portion of it, who in the second act have it all their own way in a scene which is so closely modeled after the second act of "The Flying Dutchman" that everybody could not help noticing it.

Tetzlaff, the stage manager, also should come in for a word of praise, except as far as just the staging of the second act is concerned, where he allows some twenty or thirty girls to appear sewing on a single bridal gown, which is quite a physical impossibility.

The half sunken orchestra at the opera house has now been fitted up with a grand sounding board, upon which the (100) musicians are placed, and thus the sonority of the orchestra seems greatly increased.

In the course of the present week "Die Walküre" will be given for the first time this season.

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At Kroll's a new opera, "Margitta," by the song composer Meyer-Helmund, was brought out last week, but proved a fiasco, as the music, as might have been expected from such a third rate writer, is of the weakest genre.

Miss Louise Heymann scored quite a success at Kroll's in "Il Barbiere," and her facile soprano voice is much praised. To-night she is to appear in "Sonnambula."

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Last night the Philharmonic Chorus gave a concert at the Philharmonie before a very large and demonstrative audience. The young and ambitious conductor of this first class chorus, Mr. Siegfried Ochs, did fairly well with Wagner's "Kaisermarsch," and gave an adequate, if not exactly a grand performance of the ninth symphony. The first movement dragged a little, but the scherzo went well and the adagio was acceptable, while the chorus distinguished themselves in the "Hymn to Joy." The unsingable solo quartets were attempted by Mrs. Prof. Marie Schmidt Köhne, Miss Clara Nittschalk, Raimund von zur

Mühlen and Jos. Staudigl, who did with them as best they could.

Between Wagner and Beethoven stood Prof. Dr. Max Bruch with a new Christmas hymn for alto solo, chorus, organ and orchestra. The novelty in the key of A flat is more beautiful than original, but altogether very klangschön and stimmungsvoll, for both of which adjectives the English equivalent is not easy to find. The work will surely become a favorite with vocal societies, especially as those with alto solo are none too numerous. The solo was nicely sung by Mrs. Clara Bruch, the composer's wife, whose lower register is, however, very weak. Bruch himself conducted and earned considerable applause.

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I am in receipt of a letter from Sofie Menter, of which I herewith give the exact translation:

BERLIN, January 16, 1893.

HONORED SIR—In reply to your letter to me, directed to Castle Itter, I can only say that the matter of my American tournee is still in doubt, and that I have as yet not signed any contract, as I do not find the different offers sufficiently brilliant. As far as Sapelnikoff is concerned, I believe that he will figure at the exhibition in Chicago.

I remain with great respect, SOFIE MENTER.

[There was a report current that Menter had already signed a contract. This disposes of it.—EDS. THE MUSICAL COURIER.]

Dory Burmeister-Petersen has been decorated by the Duke of Coburg-Gotha (he of "Diana of Solange" fame) with the medal for art and science, and Court Conductor Jos. Sucher by the Emperor of Germany with the order of the Red Eagle, fourth class, but with the crown. Small matters these in the eyes of Americans, but quite big ones here. At least they are so considered here.

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Prof. Albert Becker after all will not go to Leipsic, as His Majesty the Emperor is said to have expressed the special wish that he remain at the head of the Berlin Cathedral Choir. Bach's one time possession as cantor at the Thomas school is therefore still open to some one else.

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Carl Hill, the great Schwerin baritone, died last week at the age of fifty-two. From 1868, when he came fresh from Prof. Rühl, of Frankfurt, until 1890, he was a prominent member of the Schwerin Court Opera House, but retired two years ago. He was the best "Alberich" of the Bayreuth "Nibelungen" performances, and there also created the part of "Klingsor" in "Parsifal." He was a good, conscientious artist and a thorough gentleman, who leaves many friends and few enemies even among his professional rivals. The latter fact is the greatest praise that I can bestow upon his character.

O. F.

### Leopold Godowsky.

THE subject of our sketch this week was born in Wilna, on February 13, 1870. At the age of five he commenced his musical studies, and at seven composed already little piano pieces, some of the melodies being so original and mature that he used them effectively for his present compositions. At nine he made his debut in his native town, and subsequently played in some of the cities near the German frontier and also in smaller towns of Prussia, like Meinel, Königsberg, Tilsit, &c. He met with much success everywhere, but his parents having had no enterprising spirit abandoned the idea of making an extensive tour, and he was sent to the "Hochschule" of Berlin, where he remained till 1884, when it was decided to pay a visit to America.

He played in many cities with much success, and in 1886 left our shores to go to Paris. His ambition was to study with Saint-Saëns; but it was so hard to approach this eminent composer. At last a favorable opportunity presented itself. A personal friend of his heard Godowsky and decided to introduce him to Saint-Saëns at a "reunion des artistes" held every Tuesday at the Rue Notre Dame des Champs, of which Saint-Saëns was honorary president. As soon as the great French master heard Godowsky's playing and compositions he invited him to play at the "Trompette," a distinguished artistic club. His success was so great that after the concert he was asked to play another piece of his own.

He played his "Don Quichote" poëme symphonique, and Saint-Saëns was so enthusiastic that he went on the stage and embraced Godowsky before an audience of about 800, consisting of the élite of the Parisian artistic world. Saint-Saëns also made an exception by agreeing to give instruction to Godowsky. He remained in Paris till 1890, went to London, and played there with much success. The criticisms of his recitals in Paris were also highly flattering. In 1891 he came to New York.

The chief characteristics of Mr. Godowsky's playing are a very finished technic, an exquisitely musical and poetic touch, a great variety of nuances, freedom, elasticity and a fine perception for musical effect. There is no limit literally to his technic, but he never obtrudes it on your attention, as do so many pianists. Even when playing such tremendously difficult pieces as "Islamey," by Balkireff, Mr. Godowsky never betrays the slightest exertion. As a composer he has a promising future, for, added to his skill in the technic of composition, he has no little fancy and inven-

tion. His personality is pleasing, modest. He does not belong to the trip hammer order of pianists, but by his refined brilliancy and appreciation of the more subtle musical effects he always wins from his audiences immediate recognition. Here are a few opinions of the press in this country about Mr. Godowsky:

Mr. Godowsky has taste, technic, brilliancy and the indefinable something we call temperament to commend him. His interpretation of the allegro scherzando and presto movements from Saint-Saëns' concerto in G minor was a thing to be remembered. In a smaller hall, no doubt, Mr. Godowsky's art would have made an even deeper impression. The one quality he seemed to lack last night was power, and that is a deficiency we are not inclined to lay stress on when it is offset by so many rarer virtues. Mr. Godowsky was recalled after both the concerto and the overture to "Tannhäuser," which he played later in the evening, and presented with two wreaths.—New York "Herald," January 5, 1891.

Mr. Godowsky, the pianist, who made his debut, scored also a distinct success. He is a pupil of Saint-Saëns, and selected his master's second concerto, a musically and effective work, of which, however, the second movement (allegretto scherzando) is the only one that really does justice to the composer's individual genius. It was warmly received and the performer heartily recalled. His second selection, Liszt's arrangement for piano of the overture to "Tannhäuser," with its very clever imitation of the orchestral effects, is a very exacting piece of work, both technically and in point of expression, and in neither respect did the pianist's performance leave anything to be desired, and the effectiveness of it was testified by a storm of applause, which the pianist acknowledged by playing an equally effective transcription from "Tristan."—The New York "Times," January 5, 1891.

Mr. Godowsky is a pupil of Saint-Saëns and shows French tendencies in his style. Neatness and refinement are strong characteristics of it; a clear and almost always agreeable touch, which at times sparkles with brilliancy, is also an excellence which he possesses in a marked degree. An admirable technic, never obtruding itself for merely vain show, great velocity in finger passages and power enough without the shadow of an attempt to use more force than good judgment would suggest, combine to render Mr. Godowsky's playing praiseworthy and enjoyable.—New York "Sun," April 25, 1891.

Several years ago Leopold Godowsky, pianist, appeared in this city as a youthful prodigy and created surprise and wonder by the ability which one of his years displayed. Since that time he has spent much time in study with the best masters, notably with Saint-Saëns. He has played in the best concerts in London and on the Continent and has devoted time and his talents to composition. Prodiges do not always fulfill the promise of their early talent, and it was, therefore, with great interest that the first appearance of Mr. Leopold Godowsky was awaited by an invited audience of musical people at the Metropolitan Concert Hall yesterday afternoon. His program was a long one—too long, in fact—and included Liszt's transcription of Bach's prelude and fugue in A minor, the thirty-two variations on a theme of Beethoven, études symphoniques and "Carnival," by Schumann; a berceuse and the impromptu in F sharp by Chopin, and the Liszt arrangement of the "Tannhäuser" overture.

The self imposed task of rendering this program would seem enough to have tested the staying powers of most pianists, but in addition to this Mr. Godowsky played four of his own compositions: "Moto Perpetuo," "A Fairy Tale," a symphonic poem in three parts bearing the title of "Don Quichote," and a polonaise. As an executant Mr. Godowsky has fulfilled the promise of which his youthful performances gave evidence, and he yesterday displayed admirable technic, great strength, vigor and brilliancy. The climax of his brilliancy was reached in the Wagner-Liszt "Tannhäuser" overture. The enthusiasm which his rendering of this number aroused reminded one of Rosenthal's first performance here of "Don Juan" fantasia.—New York "World," November 19, 1890.

### Some Foreign Criticisms About Mr. Godowsky.

"Le National," May 3, 1887.

The concert given on Friday evening by the young Russian pianist, Leopold Godowsky, was a revelation for amateurs and critics. We can after to-day assure the young artist that in a short time his name will be enrolled among the first of his time. He played the "Sonate Aurore" (op. 53) of Beethoven like a true master, and also various pieces by Mendelssohn, Raff, Bemberg and Moszkowski. Miss Galitzine, the distinguished violinist, and Messrs. Sapiroff and Bjorksten were equally applauded in this concert, one of the best of the season.

"La Liberté," May 2, 1887.

The young Russian pianist, Leopold Godowsky, gave a brilliant concert last Friday, assisted by Miss Galitzine and Messrs. Sapiroff, Bjorksten and Laroque. General applause was given to the "Sonate Aurore" (op. 53) of Beethoven, performed by the young virtuoso with incomparable maestria, and to a nocturne by Brassin, a valse by Moszkowski, and pieces by Mendelssohn and Raff. We can, after this concert, affirm that Mr. Godowsky has a brilliant future.

Paris, February 4, 1888.

Mr. Leopold Godowsky, the young Russian virtuoso, whom Saint-Saëns seems to have taken under his artistic patronage, lately gave at the Salle Erard a very excellent concert, where he won applause, not only as a pianist but a composer. After having executed with incomparable brilliancy the prelude and fugue of Mendelssohn and the polonaise, in E flat, of Chopin, he was heard in some of his own compositions, which are characterized by a flavor and an originality quite remarkable, especially in "Don Quichote," that gained for the young composer a veritable ovation.

"Le Ménestrel," February 5, 1888.

Last Friday a young Russian pianist of the greatest talent, Mr. Leopold Godowsky, gave an interesting concert at the Salle Erard, in which he revealed himself, not merely as a performer, but also as a thoroughbred composer, with fertile imagination and a powerful conception. Mr. L. Godowsky gave no fewer than six pieces of his composition, all more or less, of no common value. Four of the pieces, the "Valse Scherzo," the "Conte des Fées," the polonaise and the symphonic poem, "Don Quichote," are to be especially noted.

"Le XIX. Siècle," 14 March, 1888.

Mr. Leopold Godowsky, pianist and composer, from Russia, lately gave a concert at the Salle Erard. Among the pieces which were performed by him and were most applauded we may cite "Le Conte des Fées" and "Don Quichote," a symphonic poem of high artistic value, and a marvelous polonaise. General admiration was expressed for a sonata for piano and violin, admirably rendered by Messrs. Paul Viardot and Leopold Godowsky.



"Le Figaro," 1 February, 1888.

We have kept to the last Mr. Leopold Godowsky, who will, we believe, make a noise in the world, as he is an artist of exceptional gifts who would be remarked even among "prodigies."

The young man is a remarkable pianist. His playing is intelligent and full of imagination; but what is most astonishing in him are his aptitudes, his value as a musical creator.

Leopold Godowsky has already written more than fifty pieces for the piano, and in these compositions not only invention, sentiment and passion are revealed, but they are treated with a maturity that never breaks down, and in an impeccable style.

We need not expand on this young and extraordinary virtuoso. We believe he will charm the public, and are certain that he will astonish artists.

"L'Estafette," February 3, 1888.

The young pianist-composer, Leopold Godowsky, gained, at the Salle Erard, a brilliant and legitimate success. He proved himself an artist of great talent in his interpretation of the great masters, and was repeatedly recalled, after the execution of Mendelssohn's prelude and fugue and a Chopin polonaise. He also revealed himself as a composer of the first rank in a "Movement perpétuel, valse scherzo," and, above all, in a symphonic poem "Don Quichotte," a learned composition with a truly penetrating charm. Mr. Godowsky throughout showed himself a remarkable executant and a composer of rare originality.

"La Liberté," February 3, 1888.

The young and brilliant composer-pianist, the Russian Leopold Godowsky, gave a concert this week at the Salle Erard, where some of his compositions were given with great applause, especially a "Don Quichotte," very powerful and at the same time very original, and some delicious melodies, a polonaise, a romance, a valse scherzo, a barcarolle, &c. In addition to his success as a composer, he gained a triumph as a virtuoso with Chopin's polonaise in E flat and the magnificent prelude and fugue of Mendelssohn, which he executed like a master.

Mr. Godowsky has composed over eighty pieces, but only a few are published.

In Paris they are published at Durand & Schoenwerk's.  
In London at Asherberg & Co.'s.

## Paris Letter.

PARIS, January 15, 1888.

**A**MONG the last concerts given at the Cirque des Champs Elysées by the Lamoureux Orchestra the following programs were played:

Overture to "Oberon".....Weber  
"Le Venusberg".....Wagner  
Beethoven's Symphony, with chorus.....Em. Chabrier  
"España".....

The performance of Beethoven's Symphony, with chorus, was as enthusiastically received as on previous occasions. Mr. Chevillard, who wielded the baton in the absence of Mr. Lamoureux, is an excellent conductor, and the orchestra, under his direction, was heard at its best. The "Venusberg" music and the allegro in the symphony would perhaps have gained by being taken a shade slower, but the execution throughout was irreproachable.

After a relâche during the holidays the popular concerts were resumed the last Sunday, when the same orchestra gave "Le Chant de la cloche" (Vincent d'Indy) with chorus and solo orchestra; it was a grand success. At the Colonne concerts L'Enfance de Christ, by Hector Berlioz, with chorus, soli and orchestra. This oratorio was given for the first time at the Salle Herz, December 10, 1854, and was immediately well received by the public, who were anxious to hear this composition, which is recognized to be one of the most original and greatest works of this century.

The last Sunday concert program, given by the same orchestra, was as follows:

Third symphony in E flat.....Schumann  
Romances sans Paroles.....Mendelssohn  
Concertstück for piano, by Depecker.....Weber  
"La Mer," poem by Eddy Levis, with music by Paul Gilson.  
"Les Erinnyes".....Massenet  
"La Chevauchée des Walkyries".....Wagner

As usual the theatre was crowded, and Schumann's beautiful symphony was most enthusiastically received; the orchestra played admirably.

At the concerts du "Conservatoire," which has the "ne plus ultra" of orchestras, and where the very best works can be heard every Sunday at 2 o'clock in the afternoon. The hall, which seats only 800, is considered the best in Paris for acoustics; it is made entirely of wood, has three galleries, parquet and a stage seating an orchestra of ninety musicians, besides having the place for a chorus of 150 voices or more, as the back of the stage, which is concave in shape, forms a sort of sounding board which can be removed in necessity; there is also a permanent large organ. The only drawback of these concerts is that they are not open to the general public, as this orchestra is only kept by a subscription list which was made at the début of this organization in 1828, and each subscription is most sacredly kept in each family; it is only when a subscriber is not attending a concert that his ticket can be disposed of at the box office for the sum of 15 frs. or more, according to the location. The following program was given December 18:

Roméo et Juliette.....Berlioz  
Solo by Mr. Auguez.  
Concerto.....Beethoven  
Mr. Marsick.  
Le Christ au Mont des Oliviers, Selections.....Beethoven

The chorus and orchestra left nothing to be desired in the way of ensemble; they were perfectly en rapport. Mr. Auguez sang the part of the father, "Lawrence," with a surety and broadness of style rare. Mr. Marsick, the vio-

linist, is an artist consommé, who played this difficult Beethoven concerto en main de maître. His technic is marvelous, his bowing supple, and is performing the immense difficulties with an ease really remarkable; one point which is occasionally defective and which is to be regretted, and which has not been unnoticed by the critics, is the justesse (true intonation) which is sometimes to be desired, besides the abuse of a vibrato perpetual and excessive.

Last Sunday's program was Beethoven's Solemn Mass in D and Weber's overture "Euryanthe." Mr. Berthelie, the chef d'attaque of the first violins, played the "Benedictus" with such beautiful tone that his success was sincere and well deserved.

Next to the concerts artistiques of the "Conservatoire" is the "Société de Musique de Chambre moderne, given by Messrs. T. Philipp, one of the foremost French pianists; H. Berthelie, one of the greatest violinist pupils of Massard and premier grand prix du conservatoire; J. Loeb, excellent cellist, and V. Balbreck, a fine viola player. They also have the assistance of Mr. Delaborde, Mr. Taffanel, Mr. Turban, Carembat and Papin. As an organization it is the best, and for audience they have the élite of the musical patrons of the capital. As time does not permit now, I will give you for the present the numbers of the two first concerts given lately and will go to more details in my next letter.

Quatuor, op. 15, piano et cordes.....G. Fauré  
Trio (1), op. 92, piano, violin et violoncelle (1re audition).....C. Saint-Saëns  
Sonate, piano et violon.....C. Franck  
Suite (2), pour Quatuor à cordes (1re audition).....Glazounov  
Variations (3), op. 29, piano et 2 violoncelles (1re audition).....F. Theriot  
Aria, pour alto et piano (1re audition).....Emile Bernard  
Quintette (4), op. 50, piano et corde (1re audition).....Ch. Lefebvre

Miss Myrta French, of Chicago, who has been studying with Professor Sbriglia here in Paris for some time, has been engaged by Mr. Ferdinand Strakosch, manager of the Grand Theatre at Trieste, Italy. Miss French has a remarkably good soprano voice and will make her début this winter. C. M. V.

## The Symphony Society Concert.

**A**N extremely enjoyable concert of the New York Symphony Society was given at Music Hall last Saturday evening, the usual rehearsal occurring the day previous.

One's opinion of Walter Damrosch's musicianship is vastly augmented after hearing his interpretation of Brahms's second symphony in D. This strong, beautiful music, about which hovers the wraith of Beethoven, pulsates with virility, is cunning in workmanship, and by no means as badly orchestrated as Brahms's enemies would have us believe. In point of strict fact, the first movement is scored in such a manner as to perfectly set forth its musical content. In other words, the frame suits the picture. Nor does this symphony contain as much of that "dark" muddy writing as, it must be confessed, clouds some of this erudite master's works. This coda of the first allegro is full of brisk humor; in fact, the whole movement has power, dignity, musical feeling and scholarship.

The second movement, the adagio, was not so well read; it "sagged" a bit in interest, and was not so smoothly played; as, for example, the third movement with its Haydn like rhythm and old time flavor. Brahms excels in the reproduction of an archaic melody, whose naked simplicity he covers with the veil of modern contrapuntal device. This andantino was very well played, and Walter Damrosch well deserved the tribute paid him by the audience. The last movement is charged with splendid humor and Beethovenish color. It was capitally given.

Miss Eugenia Castellano then played the G major Andante Spianato and E flat polonaise, by Chopin, with its thin and flimsy orchestral accompaniment, which the composer probably never wrote. Miss Castellano, of course, played the polonaise very brilliantly, and the young pianist received a recall, to which she responded with a polonaise dedicated to her by Van Westerhout. This she gave with plenty of dash.

Two numbers from Beethoven's famous E flat septet, op. 20, were played, the ever welcome adagio, old fashioned as it is, and the variations.

The latter were beautifully played, particularly the third variation, with its humorous dialogue 'twixt the wood wind, and the wonderful fourth variation, with its mysterious horn solo in B flat minor. Anton Hekking, one of the best violoncello virtuosi in the country, played with exquisite taste and technic two numbers from Lalo's D minor cello concerto, a fanciful intermezzo, charming in conception and orchestral coloring, and the finale with its short cantabile introduction, taking and changing rhythms and delightful swing. Hekking is a great master of his instrument and a genial master altogether. The afternoon closed with an effective orchestral transcription by Walter Damrosch of the love scene in Act II, and "Tristan's Death" in Act III, from Wagner's "Tristan and Isolde." It was particularly well played by Mr. Damrosch and his men. Paderewski will be the soloist at the next concert, March 11.

**Alfred Gruenfeld.**—Mr. A. Gruenfeld will devote several months of the year to private instruction in Vienna, commencing April 15.

## Chamber Music in Dayton, Ohio.

**MISS ANDREWS, Mr. Marsteller and Mr. Gwissler** gave their second concert of chamber music last night, January 27, with the following program:

Sonata for piano and cello, op. 18.....Rubinstein  
String quartet, op. 18, No. 1.....Beethoven  
Violin—

Romance.....Bruch

Hungarian Dance.....Brahms-Joachim

Trio, op. 66.....Mendelssohn

They were assisted in the quartet (of which the finale was omitted for some unexplained reason) by Miss Freeman and Mr. Walters, two of Mr. Marsteller's pupils. The quartet, particularly the adagio, was, taken all in all, admirably played. To be sure one felt a certain rigidity in the viola and second violin which will undoubtedly be overcome with more experience. Mr. Gwissler should assert himself more. The cello was nearly always too much subdued. On the contrary, Mr. Marsteller should remember that the four instruments in a string quartet, especially Beethoven's quartets, are equally important. The undue prominence of the first violin was probably caused in part by the leader's anxiety to clearly mark the accent for the inexperienced members of the quartet.

The Rubinstein sonata is not a very pleasing or original work, but Mr. Gwissler and Miss Andrews brought out what beauties there are in it. Mr. Gwissler is not only a good cellist but an organist of commanding technic and understanding, and, above all, a composer whom Dayton should be proud to possess. It is said that one of his quartets is to be played by a prominent organization of Chicago soon.

Miss Andrews had more chance to display her genuinely musical qualities and crisp, clean technic in the lovely Mendelssohn trio. Possibly the andante was a trifle too sentimental, but the other movements were played with a fire and dash that were refreshing. Miss Andrews has reason to be proud of her work last night. Her accompaniments also were very artistically and discreetly played.

Mr. Marsteller played with fine tone and technic, though the good taste of picking at the strings in every little pause, to see if they are in tune, is at least questionable.

All three artists deserve great praise for their efforts to lighten the gloom which generally prevails in musical Dayton. Success attend their third and last concert on March 10!

## Leavenworth, Kan., Cossip.

LEAVENWORTH, January 18, 1888.

**THE Whitney Mockridge Company** was greeted by a large and fashionable audience Friday evening, January 13 at Carl Hoffman's beautiful Chickering Hall. The first musical event of the season was eagerly awaited by the music lovers, for Mr. Mockridge has always succeeded in giving satisfaction to his audiences. The company was new to us, with the exception of Miss Grace Almy, who during a short residence among us had made herself quite a favorite, as the flowers presented to her after her first solo testified. The company is the best Mr. Mockridge has ever had.

The young Austrian violin virtuoso, Mr. Winternitz, made a favorable hit in his first number and received enthusiastic applause, to which he responded with the cavatina by Raff, rendered with such tone, pathos and phrasing as to make a new tone picture of this always charming piece.

His second number—"Scherzo Fantastique," Bazzini—showed his fine technic to perfection. Another encore followed, which showed some fine "hair" playing, "harmonics," long, string bowing, &c. it was given "con amore" by the artist. I have since learned it was a bereuse of his own which has never been published and which he has given Mr. Hoffman for publication.

The quartet singing was very fine. We hear so little of that sort of music nowadays that it was a treat to the audience. They responded to an encore with "Away Out a-Milking," and made another hit. Mr. Mockridge was in splendid voice and sang "Murmuring Breezes," by Lassin, with the exquisite accompaniment played by his wife. For encore he sang "Tell Her I Love Her So." His "hit" of the evening was the duet from the "Miserere," "Il Trovatore," with Miss Posta, the soprano, as "Leonora." She possesses a strong, clear, flexible voice, with great dramatic capabilities, and in all of her work she showed the high degree of culture she has received. Mr. Wyatt pleased everyone with his deep bass voice of rich quality. "The Clang of the Forge" was well received, and he responded to an encore with "The Three Young Men of Ware," a humorous selection, embracing the question "Is marriage a failure?" an offset to "The Three Old Maids of Lee."

The program embraced, besides those spoken of, "Musical Dialogue," Meyer-Helmund, sung by Miss Grace Almy and Mr. Wyatt; "D'Otello Fantasia," Ernst, Mr. Winternitz; "Jewel Song" ("Faust"), Gounod, Miss Posta, sung charmingly; "My Noble Knights" ("Huguenots"), Meyerbeer, Miss Almy; "Spinning Quartet" ("Martha") and the quartet from "Rigoletto," by Verdi. This program was well chosen for the audience, who testified their approval cordially; the encores were responded to in like manner, and when these artists come again on their return I predict that Chickering Hall will be filled to the uttermost. They travel in their own special car. They gave a concert at the Soldiers' Home in the afternoon. E. R. JONES.

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## A CONTRALTO'S CAREER.

How many pounds of perfection are required to produce an ounce of impression?

**A**ND how many tons of talent, toil, drudgery, time, money, joy, sorrow, despair, rapture and years of life are needed to cause more than an indifferent "Oh, yes; very good!" from a mass of people who have slept while the worker wept—none but the artist can know.

Those who on Sunday furnish the pews of the church of St. Charles Borromeo in Brooklyn with comfortable bodies, good clothes and care-free minds, little dream how many times the activity of the average life is included in the stirring career of the little blonde lady, Mrs. Florenza d'Arona, who attracts their attention, thrills their senses and haunts their memories through the week by the tones of her well trained contralto voice in their organ loft. Many of them have never learned one song, earned \$1, traveled a mile out of their own State, received a phrase of compliment from a stranger or felt a thrill of career triumph. So much the better for them.

That lady has libraries of music, sacred and secular, at tongue tip, and stored away in her well-titled memory over three dozen operas, with all the burden of melody, harmony, word, cue, tone and dramatic action which the word "répertoire" represents, besides a knowledge of their composition and intention, in itself an education. She has passed through the fiery furnace of physical and mental training necessary to such a possession, of the nature of which the uninitiated can have no conception or the modern pupil an idea, gained too at a time when teachers were rare, and none were pupils but those possessing qualities likely to pluck fame from the skies with which to crown the maestro's brow—gifts to perceive, gifts to acquire, gifts to glorify thought, gifts to win; when the pupil instead of being coddled, coaxed and led to the very threshold of success, was flung crumbs of art knowledge to pick up, peck at, or miss, according to ability, under a standard of culture that demanded a year for a song, a season for a gesture and an unblemished record for reliability of execution; in a country, too, where music was a religion and art a science, and guardians of its truth stationed all about with crucial glances detecting tendency and recording success or failure regardless of the doom of the one who dared so much as "look towards the ark" without possession of the feu sacré.

Yet she won her measure of fame, was pelted by the bonbons of princes, received courtesies from royalty, had her carriage drawn by "the people," had admirers amongst "the unknown," had friends, toadies, and no doubt the thorns of success—enemies—amongst her acquaintances, and—wonder of all—became rich!

Daughter of a noted pianist, Elizabeth d'Graneley, heredity cut the mechanical teeth for the artist, who as a child had many of the musical qualities for which others strive for years. Commencing to sing at five, her mother carried her studies to the very threshold of the one and only Lamperti, where for many years the young girl was an earnest student of his methods and accompanist for his pupils. To be "an earnest pupil of a Lamperti" reads like a very simple thing, but means something quite different. Besides vocal training and the study of 12 operas, she had at this time the experience of hearing and playing for all sorts and conditions of voices, even those of the men and boys of the Papal choir then under his direction, and best of all, of witnessing his adaptation of his methods to these various vocal conditions. She was frequently intrusted with instruction of his pupils unaided by him.

Her bright intelligence even at this time did not fail to note how hampered in the instruction of the foreign voice the master was through his lack of knowledge of the effect of their language upon tone, and the consequent failure to do for them what he might have done with a perfect understanding of linguistic defects. Many of our letters cannot be sounded without a closing of the glottis, by him attributed to vocal defect, which he made little or no effort to cure, thinking it hopeless.

Leaving "the schoolroom," her first church position was in the organ loft of Mr. Henry Ward Beecher with Thursby, Zundel, Rockwood and Camp, and she later received \$1,000 in Dr. Tyng's church, where Mr. S. P. Warren was organist, and Agnes Huntington, Ray Samuels and others now prominent in musical fields sang. Mr. Warren's encouragement at this time will never be forgotten. She then sang with the Philharmonics at \$150 a night, at the Wehli mat-

nées at Booth's Theatre, where her reputation as a ballad singer was added to that of dramatic artist, and English opera was entered with Clara Louise Kellogg at Boston, after which she returned to Paris and Delle Seide.

Up to this time her vocal cross had been lack of flexibility. Lamperti, who believed in nature and nature only, had assured her it was not for her. From a stairs leading to a noted studio in Paris she one day heard misses and untrained girls excelling in tone volubility through the use of certain scale and arpeggio forms, of which she had been in ignorance. Copying them by ear on paper she studied them with such earnestness that she was later accused by one of the pupils of having taken them bodily from her book. Proving both innocence and talent by transferring in like manner an original etude of great difficulty played by the teacher Pauline Virado, the latter took charge of her voice and, became not only instructor but friend and benefactor. From her the desired flexibility was attained, and the student learned besides the useful lesson, that while nature is a beautiful mistress, art is an invaluable handmaid. Nature may waver, art is reliable; nature is quick and delightful, art slow and steady, and persistent and judicious practice may produce results in many lines rivaling nature in perfection.

After three more years with Lamperti the operatic début was made in Foggia on the Adriatic Sea, in "Faust." Here, thoroughly equipped and solidly trained as she was, she was regarded as "an amateur."

In the Latin countries the church and the opera house stand side by side, and the town containing them is the Mecca of the State for the season. From far and near people come to worship. The opera is there an established institution, giving the same compositions night after night, month after month, till the music, all of the high legitimate standard, is learned by heart, by both audience and the singers, who have as many as fourteen piano rehearsals and six orchestra rehearsals in preparation for a performance, a school from which the dullest cannot emerge ignorant.

The plot of musical activity thickened for the singer after this. Successes were made at Monza, where stands the king's palace, in Barletta, Naples, Venice, all the time under the crucial surveillance of the opera glasses of the Milan authorities.

Perhaps the crisis of her life was when called to fill in "Trovatore," at a few hours' notice the rôle sung by the famous Guidotti, with Le Testa as tenor. Rising above an agony of fear and nervousness, she leaped into the rose colored light of artistic conception and its fervor, and capped the climax by taking a high B in a favorite number, instead of the customary low B of the Guidotti. The effect was electrical; Guidotti resigned the part; Milan nodded approval; the goal of first triumph was won, and "D'Arona's fortune was made."

In these countries, too, the "critic" may not make or mar the life of an aspirant for fame. She is not obliged to lie awake all night to learn her fate from an ignorant pen in a morning paper. There the critic is simply a reporter, who tells the world through the paper what the public thinks of the merit of the performer. So she reads her fate from the footlights.

She next sang at the American church in Paris, meanwhile studying dancing three times a week at 15 francs a lesson, and finally reached the head centre, Milan, where she scored distinctive success. The circle was now for a less ambitious woman complete. Papers at home and abroad rang with praises of the D'Arona; Michelet, Lamperti, and Sangiovanni indorsed her. At Monza she received a beautiful set of corals from the king, pillows of flowers from Queen Margherita, ribbons, silks and sashes sufficient for dower for her young daughter; in Vienna, dainty bric-à-brac and Venetian glass, one exquisite tribute in Venetian glass bearing a wreath of laurel leaves joined by the national colors and surmounted by the lions of St. Mark encircling an especially tender inscription, wherein she is praised not only for "vocal treasures" but for "the tender pathos of heart whence they derive their glorious beauty."

Thence back to Paris, singing at the Salle Eradi, at the Salle Hertz in Germany, and at Covent Garden in London; then to this country, playing twelve standard operas with Mapleson through the States and Canada, singing in the Symphony concerts under Damrosch père, making a trip described as "the most glorious of all" through Mexico and the West Indies, where doves, bijouterie and lovers fluttered about the footlights; in the Symphony concerts with Feldmann in Boston; at the Peabody concerts in Baltimore, in Dr. Parkhurst's church at a high salary, and lastly at Albert Hall in London, where for family reasons public life was abandoned. The prima donna retired to New York, bought the fine home where she now resides, 124 East Forty-fourth street, and settled upon the art of imparting that which she has so thoroughly and laboriously gained—an art to which she now devotes her whole life.

Teaching is with her not a compulsory end, but a passion. She has the special gift of imparting, backed up by rare experience in that direction. While traveling in opera she had under her constant tuition understudies and members of chorus, who were allotted parts at every available opportunity, and many of the pupils have become famous them-

selves. Miss Minnie Howell, known abroad; Miss Ida Kline and Miss Lulu Kline and Miss S. Christine MacCall are satellites who have received all or part of their musical light from Mrs. d'Arona. An intelligent and forceful writer, she is doing much for music by her pen. Long life and prosperity to the faithful artist! FANNIE EDGAR THOMAS.

## Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER,  
IX Schwarzschanerstrasse 15,  
January 17, 1898.

**T**HE great musical event last week was the "Première" of "I Rantzau," by Mascagni, an event which had been looked forward to with more than the usual amount of interest generally attached to a "first night" at the Imperial Opera. I may as well say at the outset that the opera proved rather a disappointment, especially as such glowing accounts had been reported from the various cities in Italy where this new work had been performed. Technically Mascagni has in his latest opera considerably improved, but there are too many repetitions of former ideas and motives which we find in "Cavalleria" and "L'Amico Fritz."

The general impression one gets after hearing the opera is that the composer has been too much in a hurry and too anxious to get the work off his hands.

Of course there is the inevitable "intermezzo" after the third act, which is decidedly inferior to the one in "L'Amico Fritz," not to mention the "intermezzo" in "Cavalleria." The first act was very coldly received. The second was saved by the inimitable performance of Josef Ritter, the finest baritone of the opera.

The performance itself was magnificent, and the artists contributing to the success, such as it was, were: Miss Renard, Messrs. Schrödter, Ritter and Reichenberg. As the opera only takes a little over two hours to be performed, Verdi's ballet, "The Four Seasons," from his opera, "Sicilian Vespers," was given to fill up the bill.

Miss Adelina Herms, a mezzo soprano from Berlin, gave the first of a series of recitals on Tuesday evening, January 10, on which occasion she was assisted by Mrs. Neusser (violinist), Miss Clotilde von Brunswick (pianist) and Robert Gound (accompanist). The program presented was:

Sonata, A major, op. 12, No. 2, for piano and violin.....	Beethoven
Mennon.....	Schubert
Das Wirthshaus.....	Schubert
Der Tod und das Mädchen.....	Schubert
Barcarole.....	Godard
Walzer.....	Reinhold
Gnomonreigen.....	Liszt
Wonne der Wehmuth.....	Beethoven
Aus den östlichen Rosen.....	Schumann
Aria from "The Pilgrims of Mecca".....	Gluck
Introduction and rondo for violin.....	Saint-Saëns
Ein Wanderer.....	Brahms
Der Neberläufer.....	Brahms
Therese.....	Brahms
Ständchen.....	Brahms

Miss Herms is a great artist and possesses a voice of beautiful quality, which she has under thorough control. With the exception of the accompanist, the less said of the assisting artists the better. Miss Herms gives another song recital on Wednesday, January 18, when she will sing songs by Schubert, Rubinstein, Taubert, Franz, Tschai-kowski, Gounod and Brahms. Miss Mandlick, the pianist, and Mr. Luigi Kunits, violinist, will also appear. Both these concerts are arranged by Alexander Rosé, who is fast coming to the front as a very able and clever manager of entertainments.

On Wednesday evening, January 11, Miss Ella Kerndl, a very talented and promising young pianist of prepossessing appearance, gave an "International Musical Soirée," as it was styled on the programme, to the success of which Messrs. Hans Krenzinger (violinist) and Anton Gschöpf (cellist) largely contributed. The program on this occasion was as follows:

Sonata for piano and violin.....	Godard
Ballade in form of variations on a Norwegian melody, for piano.....	Grieg
Preludium.....	E. A. McDowell
Sarabande and Presto.....	Sinding
Impromptu.....	Amadei
Andante.....	Smetana
Chevanchée, nocturne au bois, for piano.....	Schütté
Pastoral sonata, for piano and 'cello.....	Hans Huber

With the exception of the Grieg ballade, all compositions on the program were performed for the first time in Vienna. It was a most interesting concert, and McDowell's Preludium was enthusiastically received. Miss Kerndl possesses a most finished technic, a beautiful touch and plays with true artistic feeling and expression.

Jean Lasalle, the great baritone from the Grand Opera in

(Incorporated May 1, 1891.)

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Paris, drew one of the most fashionable and crowded audiences of the season. The concert, under Mr. Ignaz Kugel's able management, proved a great success and gave Miss Bianca Panteo, a violinist hardly out of her teens, an opportunity of displaying her exceptional gifts and her masterly command of the violin. The program was:

Aria from "L'Étoile du Nord".....	Meyerbeer
Mr. Lassalle.	
Adagio.....	I. de Coutin
Zapateado.....	Sarasate
Extase.....	Salomon
"Le Cosaque".....	Moniuzako
Mr. Lassalle.	
Scherzo, B minor.....	Chopin
"Si oiseau j'étais.....	Henselt
Miss Bibl.	
Aria, "Belagerung von Corinth".....	Rossini
Mr. Lassalle.	
Legende.....	Wieniawski
"Sielanka".....	
"La Paloma".....	Iradier
"Habanera".....	
Mr. Lassalle.	
"Le Rossignol".....	Liszt
Etude, G flat major.....	Chopin
Aria, "Maskenball".....	Verdi
Mr. Lassalle.	

Although suffering from a cold, Lassalle went through the program successfully and created a furore. Mr. George Kugel played the accompaniments carefully and artistically.

The third of the Winkler Quartet concerts came off on Friday evening, January 13, with the following program:

Quartet, C major.....	Mozart
Piano quintet, F minor, op. 34.....	Brahms
Quartet, F major, op. 135.....	Beethoven

Mr. Hugo Reinhold, as usual, presided at the piano, and gave valuable assistance in the Brahms' quintet.

The fourth Philharmonic concert, on Sunday, January 15, introduced Miss Ilona Eibenschütz, a pupil of Clara Schumann, to a Viennese audience. The program was:

"Death and Glorification" (first performance).....	Richard Strauss
Piano concerto in A minor.....	Schumann
Symphony, D major, No. 2.....	Beethoven

Strauss' latest composition was superbly played and well received. Like all works for orchestra by this gifted composer, it is magnificently scored and full of rich tone coloring. Miss Eibenschütz, a very fine pianist of the romantic school, gave a finished and brilliant performance, for which she was several times recalled. Professor Gäusbacher, vocal teacher at the Conservatory, and a most successful instructor, has some very promising pupils, among whom Mr. Josef Emil Donauer takes a prominent place. This gentleman possesses a tenor voice of unusual sweetness, and combines good quality with power.

I accompany him twice a week in his repertoire, which he is getting up, and which consists of the following operas: "Cavalleria Rusticana," "Romeo and Juliette," "Faust," "Nachtlager von Granada," "Tannhäuser" and "Lohengrin." Mr. Donauer is very anxious to revisit the United States, having been there about two years ago. Alexander Rosé has published a set of vases, composed by the Archduke Ferdinand of Austria, which have been so popular as to necessitate a second edition in the space of a few months. Mr. Rosé has had a presentation copy, mounted on white satin, printed, and will present it to the Archduke some day this week.

In honor of the marriage of the daughter of Archduke Charles Louis, there will be "Théâtre paré" at the Opera on Wednesday, January 18, when "I Rantzau" and a new ballet called "A Bosnian Wedding" will be given. An occasion like this is really worth seeing, as all the members of the Court are present in full gala dress, which is a very picturesque and grand variety of Austrian and Hungarian costumes, while the rest of the audience, of course, appear in full evening dress.

The first concert given by the Vienna Conservatory of Music, at which only pupils of this institution appeared, took place Monday evening, January 16, and as it may interest some of the readers of THE MUSICAL COURIER I quote the program:

Overture, "Tannhäuser".....	Wagner
Romance and Finale, piano concerto, E minor.....	Chopin
Aria from "Elijah".....	Mendelssohn
Suite for orchestra.....	Moszkowski
Violin concerto, first movement.....	Mendelssohn
"Meine Lieb' ist grün," "Liebestreu".....	Brahms
Fugue, A minor, for organ.....	Bach
Aria from "Mignon".....	Thomas
Piano fantasy, "Ruins of Athens".....	Liszt

The concert, which was under the direction of Prof. Josef Hellmesberger, Jr., was in every respect a great success, and reflects great credit upon the Conservatory of Vienna.

RUDOLF KING.

**Flavie van den Hende.**—Miss Flavie van den Hende recently played at Rochester and Buffalo, at the latter place with the Vocal Society. In both places she was the recipient of many pleasant criticisms from the press.

**Boston Symphony Orchestra.**—The next concert takes place to-morrow evening at Chickering Hall. The program will be as follows: Overture to "The Flying Dutchman," the third concerto of Davidoff for the cello, Mendelssohn's "Italian" symphony, Liszt's "Mephisto" waltz and the vorspiel to "Die Meistersinger."



## WHAT'S the matter with Dr. Carl E. Martin?

He's all right! There are still a few people in churches who know a good singer when they hear him and appreciate a gentleman when they meet one. The doctor is justified in feeling happy. It is no secret that he is to receive the same salary at St. Thomas' that was paid him at Grace Church. His voice will blend finely with Mrs. Marie Gramm's and Miss Emily Winant's. The tenor, Benjamin E. Harwood, has been in the choir only a short time, but his voice is much admired, and he has already made many warm friends in the church. Mr. Harwood has recently joined the Musurgia, where his singing is highly appreciated. Dr. Martin's vocal trial for the position at St. Thomas', for which he was the only candidate, was a very peculiar one. There was no music committee, the only listener being the rector, Rev. John W. Brown, D. D., and the organist and choirmaster, George William Warren. No, strictly speaking, these were not the only listeners, for a few Gotham gossips had quietly strolled in "quite unbeknownst" and secreted themselves in a corner. Mr. Warren said that if he played Dr. Martin's accompaniment he could not judge so well of his singing, so the great basso sang an entire selection without accompaniment—a most severe task to undertake—and ended on the same pitch with which he started. The two officials were delighted, and booked him on the spot, while the gossips silently stole away and spread the news as fast as possible. All this happened last Wednesday and, as gossip travels on the lightning express, most of the church choir singers of New York knew all about Dr. Martin's good fortune by the next day, so there was no occasion for THE MUSICAL COURIER to issue an extra.

Yes, Martin is a bird! If you don't believe it consult Webster's Unabridged. He is a bird of the swallow kind, and is known in birdology as the *Hirundo urbica*. As a singer he is likewise a martin, which fact is greatly to his credit. Good luck, doctor, in your new position! They couldn't have made a better choice.

Another good man is settled for the coming church-choir year. I refer to S. Fischer Miller, at present the tenor of the Madison Avenue Presbyterian Church, Dr. Thompson's. Mr. Miller will succeed Rieger at the Fifth Avenue Baptist Church when the latter goes to Dr. Paxton's. He has not lived long in New York, but made a fine reputation as a singer while residing in Chicago. He is the new first tenor of the Schumann Male Quartet, and a valued member of the Mendelssohn Glee Club. Mr. Miller is a man of unusual build for a tenor, being six feet tall and having an enormous chest. He is considered very fine looking, and the young ladies who hear him sing are always disappointed at learning that he is married. He occupies a position of responsibility in the iron house of J. B. & J. M. Cornell, where his business ability is recognized and appreciated. Just now he is brushing up his larynx under the skillful direction of Professor Tamaro.

There is still more choir news. Miss Laura H. Graves, who has diligently pursued her studies for a long time with Frederic E. Bristol, has been engaged as solo contralto at the Church of the Covenant to succeed Miss Katharine Fleming. The quartet at this church will therefore be Miss Blanche Taylor, Miss Graves, Albert Lester King and Dr. Carl E. Dufft, and it will be difficult to find a better quartet in this city. Miss Graves, who has not sung in public to any extent heretofore, is said to possess a phenomenal voice.

Sumner Salter's choir has a soprano at last in the person of Mrs. Winfield Scott, who I am told is a singer far above the average. Sumner will have a much easier time in drilling his choir than he had in selecting it.

Miss Amy Ward Murray, soprano, and Miss Charlotte Nicolai, contralto, the latter now of Baltimore, have been engaged for Chautauqua for next August. They are good singers and attractive ladies.

P. A. Schaecker, otherwise known as Peter the Great, couldn't stop writing music if he tried; and there is no reason why he should stop, for his music is popular and meets with a large sale. He has just finished an elaborate Easter anthem, "Christ Our Passover," a beautiful setting of "Just as I Am," for alto solo and quartet, and two dainty hymns, "Lord, Dismiss Us" and "Lo, the Day of Rest Declineth." Peter's pen is brimful of talent; and I use the word brimful advisedly, for pens really have brims.

We have a new musical organization—the New York Ideals. The personnel is as follows: Miss Marcelina Gonzalez, soprano; Miss Jeannie Lyman, contralto; Fred. W.

Elliott, tenor; Dr. Carl E. Dufft, bass; W. Ward Stephens, pianist, and Louis R. Dressler, accompanist. This most excellent combination will appear to-morrow evening in Paterson, N. J., assisted by Miss Maud Powell, the eminent violinist. A feature of the program will be Gottschalk's arrangement of the overture to "William Tell," for two pianos, which will be played by Messrs. Stephens and Dressler.

Francis Fischer Powers gave one of his delightful musicals last Saturday afternoon at his studio. He was ably reinforced by Miss Lillian Kent, Mrs. Ruth Minton Cronkhite, Miss Grace Gregory, Miss Isabel MacCall, Barend von Gerbig, Mrs. Frederick C. Griffiths, Carl Venth and Gerrit Smith. Mr. Powers is socially a charming host, and vocally a host in himself; but the other artists who participated all added to the enjoyment of the occasion.

The twenty-third private meeting of the Manuscript Society last Thursday evening at Mason & Hamlin's brought out the following works: Russell King Miller, fantasia for violin and piano, Carl Venth and Mr. Miller; Paul Ambrose, songs, "A Lament" and "Longing," Miss Fielding Roselle, contralto; Lydia Kunz-Venth, piano solos; Barcarolle, "Remembrance" and "Lilalith Waltz," Mrs. Venth; J. Emory Shaw, of Richmond, Va., songs, "Loved and Lost" and "The Stars Looked Down," Miss Lillian Kompff, soprano. Beer and cheese followed the music as usual.

Harry Pepper will hold his third annual musical reception this evening at his studio, and everybody who goes is sure of a good time. Harry will give the entire suite of songs entitled "Biondina," by Gounod, the words being those of the Italian poet Zaffria.

As if we hadn't enough male quartets for the home market the celebrated Schubert Quartet, of Chicago, pounced upon us last Friday evening at the hall of the Y. M. C. A. Well, they can sing, and although New York can improve upon the individual voices, she can likewise afford to learn a lesson or two from these four gentlemen in the matter of precision and the ensemble effects, which come only with long and faithful practice. Miss Bertha L. Clark, a 'cute and fascinating violinist, who travels with the organization, has conquered the difficulties of her favorite instrument, and shows an artistic temperament of a high order. Here are the quartet's neighboring dates: February 1, Orange; 2, Peekskill; 3, New York; 4, Patchogue; 6, Riverhead, L. I.; 7, Newark; 8, Brooklyn; 9, Bridgeton, N. J.

Harry Rowe Shelley, composer, conductor, organist, theorist, lecturer and good fellow, is fortunate in the prospect of again having Miss Charlotte Walker as soprano of his choir at Dr. Storrs' church. For the past two years Miss Walker has been doing Great Britain in grand opera and oratorio under Harris' management. Before this European experience she had sung with Shelley four years: one year at the Church of the Holy Spirit, New York, and three at Dr. Storrs'. She is certainly one of our most capable sopranos, and her reception abroad was an uninterrupted series of successes. Mr. Shelley has recently completed a grand and ambitious work, entitled "Vexilla Regis," for soprano and bass solos, chorus, orchestra and organ. It was written for Richard Henry Warren and his Church Choral Society, who will produce it at their second concert next season, 1893-4.

Mr. Warren has examined the score carefully; and pronounces it a magnificent work in every particular, replete with beautiful themes that are cleverly developed, rich in religious fervor and eminently appropriate for ecclesiastical performance. This work, all by itself, is of sufficient merit to place the name of Harry Rowe Shelley among the lamentably few really great American composers of the past and present. In the near future, say before the year 1925, it seems certain that this land of ours will bring forth a hundred or more composers who will rank with Buck, MacDowell, Parker, Shelley, Foote, Chadwick, and a few others; if, indeed, they do not far outstrip some of these respected and honored gentlemen. No; we have no fear for the coming years. This nation is still very young; and, though we beat the world to-day in money making, we are a little backward in the arts. Give us time, please!

Miss Maud Powell and Franz Rummel played last Friday evening at a reception given by Miss Callender and Miss De Forest in Seventy-second street. Verily, some of our rich people know what's good, and appreciate art.

Died.—Januschowsky Neuendorf Behrens Hammerstein, an English child of great promise, after a painful illness of two weeks, aged sixteen days, three hours and forty-seven minutes. Friends are respectfully invited to attend the funeral services most any day this week from her late residence in West Thirty-fourth street. Interment at Salt River. Funeral private. Please omit flowers. Rome (N. Y.), Hanover (Penn.) and Paris (Ky.) papers please copy. Let her R. I. P.

By some unaccountable error the Vaudeville Club advertised that the Mendelssohn Glee Club would sing at its last Sunday night's sacred (?) concert. The readers of the advertisement beat upon their breasts, saying: "Poor Mendelssohn boys, has it come this!" The Mendelssohn executive committee lost no time in holding a meeting, somewhat of an indignation character, the result of which was that an advertisement appeared in the musical columns of the next

day's newspapers, counteracting that of the Vaudeville Club and stating that the Mendelssohn Glee Club gentlemen never sing except privately and in their own club house.

The bright, particular star at a charming musical last Friday night at Mrs. Bayne's, on Riverside avenue, was Miss Geraldine Morgan, the violinist. She was accompanied by Louis R. Dressler. Frank Lincoln made the people laugh, and a mandolin orchestra played behind a bank of plants.

Thomas Evans Greene, the popular tenor, is singing a new song, "Half Dreams," by Leslie Gordon, with which he makes a great success wherever it is heard. He has recently sung it at a concert by Mrs. Lineff's Russian Choir, also at St. Stephen's Episcopal Church and the Lotos Club.

ADDISON F. ANDREWS.

### Arpeggios.

**MR. WM. R. CHAPMAN** is confined to his home in Fordham, New York, by a somewhat serious illness of typhoid tendency. Contrary to the advice of his physician, he rose from his bed to conduct a society concert in Poughkeepsie, where he was compelled to lie down between the numbers and was brought home much worse for the venture. Distress over the stoppage of plans in the hub of the season operates against recovery. Rehearsals are off for the present. Mr. Emile Levy, his talented accompanist, conducted the Metropolitan Society this week, and played for the Reformed Church, Fifty-seventh street and Madison Avenue, on Sunday.

In these days of aggressive womanhood, too much cannot be said of the exquisitely sweet and womanly manner in which Mrs. Chapman aids her husband in his heavy musical work in and out of the city. Self poised, tactful, thoughtful and unassuming, a ready talker, and an artist in keeping still, she says the right thing in the right place without waste of word or gesture; is omnipresent in the musical affairs, arranging and executing with a grasp of detail and steady attention to business rare in a woman, much which would be impossible to the musical leader of several societies. Extremely pretty, tasteful and stylish in her dressing, she is one of the youngest looking and most attractive members of New York musical society. Dearly loved by the women, who recognize her untiring, earnestness, men are devoted to her interests, and form an army of support from which she may draw in any emergency.

Those to whom the artistic face and comely form of Mr. Homer Bartlett are familiar are not aware what a charming family form the home circle at 236 West 132d street. Mrs. Bartlett looks like a French marquise, her petite and graceful form just now clad in deep mourning for the death of a beloved mother. Well-bred, refined and cultured to a degree, she is also blessed with woman's greatest gift, charm. She is a sincere and intelligent conversationalist. An extremist in domestic disposition and not over strong, her home is her world, and few knowing it can blame her for going so little from it. A music lover, she is interested in all that concerns it.

Miss Emma, a flower-like girl in her teens, is the perfection of gentle young ladyhood, a little host in herself, able to entertain old and young with equal self-possession. Blonde and babylike in her quaint little "Empire" of light blue, a single pink rose at her corsage, but for her bird-like tones and motions she might pass for a picture, stepped out of one of the frames in her father's elegant studio. She is studying music for its own sake.

His son, a young lad of high school age, is already the proud possessor of a complete knowledge of the iron trade, which he has gained from the bottom round of the ladder in the house of J. B. & J. M. Cornell, where he now has a responsible and artistic position. He is an athlete and a reader, can chat intelligently on sport or business for an hour or two without uttering one rapid or irrelevant sentence. He is proud of his father and of the work he has accomplished, but has no desire for a musical life for himself.

The musicale given by the pupils of Mrs. Ogden B. Crane at the Sommer's Hall this week was a decided success. The work was characterized by a vigor and certainty that made the long program seem a short one. Self possession, absence of tremolo in voice or manner, distinct enunciation and a similarity to the tones of the teacher were features of the vocalism. Rubinstein, Schubert, Ponchielli, Donizetti, Brodsky, Gounod, Meyerbeer, Mendelssohn, Gomes and Tours made ambitious material for the attention of young pupils. Star numbers were "La Gioconda" from "Gioconda and Laura," sung by Mrs. Crane and Miss Cecilia E. Way; the "Message d'Amour" of Gounod, by Miss Hattie Diamant; Pattison's "Waltz Song" by Miss Julie Underhill; Schubert's "Serenade," by Miss Edith Moss, with violin obligato by Mr. Wertheimer; "Linda di Chamounix," by Mrs. George Musson, and "Let the Bright Seraphim, of Handel, by Mrs. Crane. The Misses Margaret Freure and Hazel Diamant made their musical debut, and a tiny dark eyed girl, Miss Florence J. Smyth, showed remarkable talent as an elocutionist. Miss Ida Letson made a capable and expressive accompanist.

The graceful "Empire" made an agreeable change in the evening dressing. That of Miss Lebson in white silk with

lace falls and huge sash was much admired. She is a graceful, intelligent looking girl. Miss Grace Teets was more elaborate but equally becoming. The characteristic white mull and feather ruche of Miss Underhill was the trimmest and most simple of any. Miss Way looked brilliant in sunset colored silk; she has the most beautiful brow, eyes and complexion. The calla tint of Miss Hattie Diamant never altered through the execution of her most difficult number. Miss Smyth's feet were specially trim. Miss Edith Moss, an extremely pretty, classic featured girl, wore écarpe princess over lace guimpe and sleeves. Every musical shade from the platform was reflected on her face, which expressed the same good will and pleasure at success that she could have wished for herself. Indeed, this sympathy and good feeling was noticeable in the whole class. Dancing closed the performance.

Two more new and interesting contraltos. Mr. Bjorksten is enjoying the teaching of Miss Jennie Flower, who is being finished as soloist, oratorio, concert and church singer. An excellent sight reader, she has admirable leader qualities and good musical insight, and would make a valuable addition to some organ loft. Mr. Meyer is teaching Miss Pulitz, from Troy, who has a very sweet quality of voice and is bright and intelligent.

In the last generation pupils did much for their teachers; now teachers do much for their pupils.

Miss Fleming too leaves the Church of the Covenant. That choir was just getting into condition to sing well.

F. E. T.

### System Steno Phonetic.

Editors Musical Courier:

**THESE** classes are really creating great interest and wide enthusiasm. I was literally astonished lately on visiting the study room where the classes form every Thursday afternoon, 1786 Broadway, to see a number of society girls actually deeply interested in the demonstrations of this really splendid teacher, if I may use this term respecting such an unpretentious young woman, and such a modest one, as Miss May Florence Smith. She is so well spoken and so cultured, and carries you right along in her subject (or, in fact, on any subject).

Says a celebrated singer who began in November and went through the course in eleven weeks: "I read of a choral class forming for 'reading' not long ago, and I thought of the choral classes that I had joined and the waste of time it cost me. How I allowed my ear to be flattered and my true musical understanding dulled and dwarfed in following these pretty things! What would such a class gain if they would just settle into six weeks' work at the system steno phonetic with the regular forty minutes' practice daily, without notes, without a piano, without anything to mystify or clog or annoy, and launch right onto a fair, open field of intelligent work! What time, what vexation would they not save! The system, too, is most successfully taught by mail, although you may not know that. There is the little manual and the regular paraphernalia which goes along, and entire directions.

"An intelligent baby might understand the book. How simply and clearly and understandingly the author has written it! Just as she talks. I asked an awfully pretty girl the other day (who breaks everybody's heart when she sings) if she would explain the phonetics to me as they first impressed her. 'Do you suppose I remember one thing about those funny little signs?' she said. 'Give me a piece of music and I'll show you how I can read—but bother the signs! Why, you don't think of them after six or eight weeks! They are a discipline that everyone ought to know about, however; it is only a common kindness to the musical world, I think,' she added. 'And the transposing is so simple—you know transposing is reading—and it is usually thought so difficult; but you ought to study the phonetics. Little girls eight and ten years transpose as easily as adults, and it is the simplest thing in the world, and they pipe away like little larks. By the time they are young ladies reading is indelibly impressed, and singing lessons a pleasure.'"

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OSCAR HAMMERSTEIN, Director.

ADOLPH NEUENDORFF, Musical Director.

D. LIESBANG, Asst. Musical Director



**The Heckle Concert.**—Miss Emma Heckle's annual concert took place at Steinway Hall Friday evening of last week, when the following program was presented:

Romance.....	Ries
Allegretto.....	Woycke
"Elsa's Dream".....	Wagner
Scherzo, C sharp minor.....	Chopin
Cavatine, "Faust".....	Gounod
Concerto Romantique.....	Goddard
Adagio non troppo.	
Canzonetta.....	Victor Woycke.
"The Young Nun".....	Schubert
Chants du Rhin.....	Bizet
L'Aurore.	
Le Départ.	
Le Retour.	
"May Night".....	Brahms
"Auf der Wacht".....	Kleffel
"Spring Flowers".....	Reinecke
Violin obligato, Mr. Woycke.	

A large audience was in attendance and gave Miss Heckle a hearty reception; she was in excellent voice, and gave her numbers with a finish and depth of expression that were admirable. Mr. Da Motta, who made his farewell appearance, divided with Miss Heckle the honors of the evening, playing his selections with a brilliancy, verve and artistic feeling that won for him some of the warmest applause of the evening. Mr. Edward Xavier-Rolcker, tenor, and Victor Woycke, violin, are competent artists and gave acceptable performances.

**German Charity Concert.**—The two leading German singing societies, "Arion" and "Liederkrans," gave a most interesting concert at Carnegie's Music Hall on Monday, January 30, the proceeds of which are to be devoted to the German Hospital of this city. The soloists were Mrs. Gerlach, Messrs. Johannes Wolff, Josef Hollman and G. Holm, and the symphony orchestra played several compositions by Heinrich Zöllner and Frank van der Stucken, under the conductorship of the composers. The fine a capella singing of the Arion chorus, with the incidental solo by William Rieger, the tenor, was the feature of the concert.

**Baldwin's Organ Recital.**—Minor C. Baldwin gave a matinee recital at Chickering Hall last Thursday afternoon before a good sized audience. He was assisted by Miss Bertha Brousil, violin, and Messrs. Brockett and Lefebvre in the following program:

"Laudate dominum omnes gentes".....	Lemmen
Romanza.....	Baldwin
Tenor solo, "Song of a Summer Night".....	Coombs
H. B. Brockett.	
Grand offertoire.....	Batiste
Saxophone solo, "Sognai".....	E. A. Lefebvre.
Organ solo—Selected.....	Sivori
Violin solo, "Il Trovatore".....	Miss Brousil.
"The Storm in the Mountains".....	Baldwin
March, from "Midsummer Night's Dream".....	Mendelssohn

Mr. Baldwin gave an excellent performance, particularly of his own composition, "The Storm," which brought into

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play his large technical resources, showing his thorough command over the instrument. The support was competent.

**The Students Musical Club.**—The Students Musical Club, composed of pupils of Mrs. Ogden Crane, gave a musical and reception at Sumner Hall, East Seventeenth street, Tuesday evening of last week, which was largely attended. Some of the pupils show unusual talent. Miss Cecelia Way has a powerful contralto which she uses with artistic effect, and her songs were among the most interesting numbers of the program. Miss Hattie Diamant and Miss Grace Teets also showed decided merit. Two young singers made their initial appearance, Hazel Diamant and Miss Margaret Freure; the former gives promise of good work to come, but her style is unformed as yet; Miss Freure appeared to better advantage. Mrs. Crane sang an aria from "Samson," and with Miss Way a duet from "Giacinta" in a most finished manner, and showed herself even more successful as a singer than as a teacher. Others who took part were Mrs. Chas. Bennet, Mrs. George Musson and Misses Trevey, Moore, Moss, Underhill and Todd. Miss Ida Letson was the accompanist and a good one.

**The Harlem Philharmonic.**—The Harlem Philharmonic Society gave the second concert at Madison Hall Thursday evening of last week, preceded by the usual public rehearsal the previous afternoon. The orchestra, under the direction of Mr. Henry T. Fleck, presented the following interesting program. Mrs. Carl Alves and Naha Franko being the soloists:

Symphony, "Am Nord See".....Koch  
Air from "Samson and Delilah".....Saint-Saëns  
Romanza for violin, op. 42.....Bruch  
"Le Ronet D'Omphale".....Saint-Saëns  
"Hagar in the Desert".....Rubinstein  
Les Preludes.....Liszt

The orchestra as usual gave an extremely creditable performance, playing with the spirit and finish that result only from frequent and careful rehearsal, and the work as a whole was fully up to the high standard of these concerts. A large audience attended both concerts, the audience at the evening concert completely filling the large hall.

**The Fourth Paderewski Recital.**—Music Hall was crowded to overflowing last Thursday night to listen to Paderewski. This was the program he presented:

Sonata, op. 57.....Beethoven  
Impromptu.....Schubert  
Carnaval, op. 9.....Schumann  
Nocturne.....Chopin  
Étude.....Chopin  
Prelude.....Chopin  
Valse.....Chopin  
Deux melodies.....Paderewski  
Rhapsodie hongroise, No. 2.....Liszt

The nocturne was the one in G, and was exquisitely played. The étude was in F, the one in op. 25, and the prelude in A flat. The valse, the first in A flat. For encores, Paderewski, who was in particularly good form, gave Schumann's "Nachtstueck" in F, and at the end his own menuet. The first melodies in G flat is one of his most charming and poetic conceptions. His next recital takes place at Music Hall February 18.

## "Dixie" Again.

Editors The Musical Courier:

**A**NOTHER conundrum? Who was the author of "Dixie?" As important as who composed "God Save the King" or "Who struck Billy Patterson?" The Donnellys are on the increase.

In the twenties a popular song was "The Dashing White Sergeant," as sung by Mrs. Vestris—

"If I had a beau for a soldier w'd go,  
Do you think I'd stop him—no, no, no!"

About this time Mr. Martin introduced in Parliament "A bill for prevention of cruelty to animals." Then a parody on "The Dashing White Sergeant" was timely.

A coster monger singing

"If I had a donkey wot wouldn't go—  
Do you think I'd wallop him—no, no, no!"

Some grandfather now living may remember the melody and recognize in it "Dixie." SAM. JOHNSON.

MILTON, N. Y., October 22, 1892.

**Adele Lewing's Tour.**—Miss Adele Lewing, the charming pianist, of Boston, has just returned from an extended tour through the West, playing at Utica, Rochester, Detroit (twice), Chicago, Cincinnati, and Columbus. She was most favorably received by the local press in every city, and will probably play return engagements in many of the cities visited.

**Blanche Taylor Re-Engaged.**—Miss Blanche Taylor, the soprano, who is making rapid advancement in this city, has been re-engaged at the Church of the Covenant for the coming year, at a salary of \$1,000. Miss Graves, Carl E. Duft, and Albert Lester King complete the choir.

Miss Taylor has sung at a lot of concerts recently, including Mrs. Judge Brady's Musical, at the Women's Press Club, and at the Morning Musical of the Ladies' Club.



**Marteau.**—Henri Marteau, who has been termed by many the "Paderewski" of violin virtuosi, and whose success continues unabated, received last week a letter announcing that Mr. Jules Massenet has nearly completed the "Symphonie pour violon" expressly composed for Marteau, and which he will perform in New York prior to his return to Europe in May next.

**Carl Fiqué's Musicales.**—Mr. Carl Fiqué will give his fourth musicale at his studio, 472 Lafayette avenue, Brooklyn, this evening, the following will be the program:

Summer sketch, suite of easy pieces.....Fiqué  
"Merry Wanderings".....Fiqué  
"The Lake".....Fiqué  
"Millbrook".....Fiqué  
"Old Castle Ruin".....Fiqué  
"Approach of Evening".....Fiqué

Andante.....Mozart  
Tarantella, (for two pianos).....Raff  
Miss Minnie Hillman and Mr. Carl Fiqué.  
"Qui s'adegna non s'accendo," aria for bass from "Magic Flute".....Mozart  
Mr. Walter Arnold Hudson.  
Capriccio brilliant, op. 25.....Mendelssohn  
Miss Berth Fürgang.  
"The Stormwind".....Evers  
Mr. Walter Arnold Hudson.  
Concerto in D minor, op. 70.....Rubinstein  
Moderato.....Rubinstein  
Andante.....Rubinstein  
Allegro.....Rubinstein

Mr. Carl Fiqué.

**To Sing at Plainfield.**—Miss Ella Wernig has been engaged for the concert of the Plainfield Choral Society next Monday evening. Miss Wernig, who is a former pupil of Mrs. Ashforth, is the soprano soloist of the Church of Our Father, in Brooklyn.

**Gaul's New Cantata.**—At the vesper service at All Soul's Church, Brooklyn, last Sunday evening the choir, under the direction of Mr. A. F. Gray, sang Gaul's new cantata, "Israel in the Wilderness," in an admirable manner.

**Scharwenka's Recitals.**—Xaver Scharwenka gave the first of his series of three recitals of romantic piano music in the concert hall of Madison Square Garden yesterday afternoon. The second recital will be given next Tuesday afternoon. A notice of yesterday's recital will be given in our next issue.

**Children's Day.**—Last Saturday week was Children's Day at the Klausner Music Institute, when nineteen of the younger pupils gave an interesting exhibition of their talents.

**A Minneapolis Recital.**—A recital was given at Minneapolis, Minn., on the evening of January 25 by Mr. F. W. Merriam and a number of his pupils. The program was an excellent one.

**Is Studying with Belari.**—Mr. William F. Rieger, the popular tenor, is at present studying with Emilio Belari, for the purpose of perfecting his voice.

**How Decevee Got His Wife.**—Cecilia MacKenzie Decevee began a suit in the Supreme Court, Brooklyn, last week to annul her marriage to Edward J. Decevee, formerly a Brooklyn music teacher, but now residing in Sioux City, Ia., and in her complaint she alleges that a glass of soda water that had been drugged was responsible for her union to the defendant.

According to this complaint, the bride, who is now twenty years of age, was living with her father, William A. MacKenzie, in November, 1891, when Decevee first began to pay attentions to her. He was a fine looking man, with an engaging foreign accent and a good income, and Miss MacKenzie was not averse to his society.

On the evening of November 2 he asked her to take a walk to the house of a friend, and she consented. On the way he induced her to stop at a drug store and take a glass of soda, and she alleges that this soda was drugged. She began to feel very sleepy, and when Decevee finally took her into a big house and introduced her to an elderly man, she did not fully comprehend what was going on.

She heard Decevee say he wanted to be married, but she protested, and he assured her that he had her parents' consent. Then he put his arm around her and held her up while the old gentleman went through some kind of ceremony.

The plaintiff went to her home, she says, and has never lived with Decevee, and she demands that the marriage be

declared null and void. Soon after Decevee left Brooklyn, and has been located in Sioux City. Judge Cullen ordered that the summons and complaint be served by publication.—"Times."

**Blumenfeld Goes to Europe.**—The following is the program of a farewell concert recently given by Mr. Natrop Blumenfeld, of Atlanta, Ga.:

Soprano solo, "Jewel Song," from "Faust".....Gounod  
Miss Julia S. Carter.

Violin solo—  
Andante.....Mendelssohn  
Intermezzo and Allegro molto vivace.....Mendelssohn  
(From concerto in E minor.)  
Mr. Natrop Blumenfeld.

Piano solo, Polonaise, in A flat.....Chopin  
Mr. Henry Howell.

Baritone solo, "The silent world is sleeping".....Buck  
Mr. Sam Burbank.

Violin solo, "Romance without words" and "Rondo Elegiant".....Wieniawski  
Mr. Natrop Blumenfeld.

Piano solo, Scherzo, in B flat minor.....Chopin  
Mr. Henry Howell.

Soprano solo, "Thou art like unto a flower".....Wilson G. Smith  
Miss Julia S. Carter.

Violin solo, "Faust" fantasy.....Sarasate  
Mr. Natrop Blumenfeld.

Mr. Blumenfeld sailed on Saturday for Paris, where he intends to place himself under the instruction of Marsick, and later expects to go to Vienna. He will probably be absent about two years.

**A Hale Fellow Well Met.**—The Boston "Post" has the following to say of our Boston correspondent:

"Philip Hale is a sort of enfant terrible of the Boston musical world and vastly entertaining."

"For instance, his Boston gossip in the latest issue of THE MUSICAL COURIER."

"He talks plain English, and you don't have to refer to a musical dictionary to find out what he is talking about. He actually lends color to the delusion that music is not such a serious matter as it seems to the technical fellows who go about with a figurative tonometer in their brains that registers the exact number of vibrations of each note and the exact quality of each sound. Oh! we have loads of musical 'shop talk' in our musical criticisms for the general public."

"It makes the general public weary."

**Mary Louise Clary.**—Miss Mary Louise Clary, a contralto, of Louisville, Ky., who has been studying with Emilio Belari for the past two years, made her New York debut on Monday evening, February 6, as soloist for the Mendelssohn Glee Club.

**The Liebling Amateurs.**—The following program was presented by the Liebling Amateurs at Mr. Liebling's Studio, Kimball Hall, Chicago, on Saturday afternoon:

Happy Wanderer.....Jensen  
Miss Greenlee.  
Tambourin.....Rameau  
Miss Swasey.  
Old Folks at Home.....Seeboeck  
Miss Durand.  
Vocal.....Lesson from the Birds.....Campbell  
Ballroom Whispers.....Helmund  
Miss Bishop.  
Etude, op. 10, No. 5.....Chopin  
Miss Ledward.  
Hungarian Rhapsody.....Schoenberg  
Miss Jennings.  
Reading.....Selected  
Miss Greenlee.  
Polonaise, op. 40, No. 2.....Chopin  
Miss Sheldon.  
Gavotte, op. 25.....B. O. Klein  
Miss Whipple.  
Rigaudon.....Raff  
Miss Harding.  
Florence Valse de Concert.....Liebling  
Miss Fisher.

**Douillet's Recital.**—Mr. Pierre Douillet, of Sherman, Tex., recently gave a recital at the North Texas College, of that place, presenting the following program in an able manner:

Toccata and fugue, D minor.....Joh. Seb. Bach  
Scherzo, op. 20.....Fr. Chopin  
Berceuse, op. 57.....Fr. Chopin  
Polonaise, op. 53.....Fr. Chopin  
"Spinning Song".....Pierre Douillet  
Gavotte, D minor.....Pierre Douillet  
"Invitation to the Dance".....Weber-Tausig  
Venezia e Napoli-Tarantelle.....Fr. Liszt

**Can This Be True?**—From a marked copy of the Cleveland "Examiner" we discover the startling facts that Mr. Wilson G. Smith is a cigarette fiend as well as a pianist and an expert bicyclist as well as composer.

**An Address on Church Music.**—An address on "Church Music" will be delivered to-morrow evening at St. Agnes' Chapel, on West Ninety-third street, before the students of the General Theological Seminary. A full choral service will be sung by the chapel choir, under the direction of Mr. G. Edward Stubbs, who is instructor in church music at the Seminary. The service will be open to the public.

**How They Made the Noise.**—W. H. McDonald, of the Bostonians, had to propose an offer of marriage to the young lady now his wife twice, and there was an intermission of five years between the two events. The young

woman lived in a quiet suburban village, where Mr. McDonald was seen frequently. One evening as the young couple were saying soft phrases the twilight deepened and the crickets began to chirp. While Mr. McDonald was in a sort of a trance the village choir, a block away, began its practice for the next Sunday's services. The subdued vocalization from the nearby church fell on unheeding ears so far as the young man was concerned. He was looking into a pair of blue eyes and listening to the crickets. After some silence the young lady spoke.

"Sounds delightful," she exclaimed, "sitting out here in the dusk."

"Charming," he replied. "And do you know they make that noise with their hind legs?"

To Mr. McDonald's astonishment his companion bounced out of the hammock, glared at him for a second and ran in the house. It took the singer five minutes to come to the conclusion that the young lady was referring to the choir and not to the crickets. He could not explain matters, and the more he laughed the more serious matters became. He went back to the city, and it was five years before they met again.—"Evening Sun."

**This Afternoon.**—An organ recital will be given this afternoon on the Roosevelt organ recently erected in the hall of the Mendelssohn Glee Club, 119 West Fortieth street, by Walter C. Gale. Wm. E. Harper, baritone, will assist.

**Plunket Greene.**—Mr. Plunket Greene, the young Irish basso engaged by Mr. Morris Reno while in Europe last summer, sailed from Liverpool on February 1 on the Germanic, and will make his first appearance in this country on February 17 at Music Hall in connection with the violinist Henri Marteau, and the Symphony Orchestra, Walter Damrosch conductor. At this concert Mr. Greene will sing selections from Wagner's music dramas, German lieder, and English and Irish ballads. Mr. Greene has been engaged to sing with the Symphony Orchestra in this city, Boston, Philadelphia and Washington, with the Apollo Club of Chicago, and in various concerts in the principal cities of Canada and the West. He is only twenty-seven and a native of Ireland. For several years past he has been in constant demand for the best concerts in London, and has sung with great success at the Royal Italian Opera at Covent Garden and at the Worcester Festival, where he made his debut in oratorio last Autumn.

**Mrs. Howard Will Lecture on Wagner.**—Constance Howard, whose lecture recitals on Wagner's operas were successful in London during the past season, has announced a series of them in this city on the afternoons of February 16 February 21, and 27 and March 3, and the evenings of February 24 and March 6. Some of them will be delivered at 218 East Tenth street and at 25 East Tenth street. Mrs. Howard illustrates her lectures by piano arrangements from the operas.

**The Schmidt-Herbert Quartet.**—The Schmidt-Herbert Quartet Club gives its third concert in Carnegie Chamber Music Hall on the evening of February 10 with the following program: Quartet in C major, Mozart; violoncello solo, Mr. Victor Herbert; quartet in D minor, op. posth., Fr. Schubert.

**Wm. C. Carl.**—Mr. William C. Carl will give a grand concert at Commonwealth Hall, Orange, N. J., to-morrow evening, with the assistance of Mrs. Frank Pierson (Mary Fox), contralto; Miss Kathrin Hilke, soprano; Mr. David G. Henderson, tenor, and Mr. Victor Woycke, the Scotch violinist. Mr. Carl has just returned from a successful Eastern tour with the Gounod Quartet, and will open a new organ in the M. E. Church at Montclair, N. J., next week, with the assistance of Mr. D. G. Henderson, tenor.

**Milwaukee's Grand Opera Season.**—About June 1 Messrs. Label and Weld will inaugurate a season of Grand Opera in Milwaukee, which promises to be quite successful. Mr. Henry Wolfsohn has made the following engagements for Mr. Label: Mrs. Marie van Cantern, lyric prima donna; Mrs. Clara Poole and Miss Olive Fremstadt, prima donnas contraltos; Messrs. A. L. Guille and Wm. Stephens, tenors; Mr. Marescalchi, baritone; Mr. Vivian, basso. Negotiations are still pending with Mrs. Basta Tavary, as dramatic prima donna. Mr. Arthur Weld will be the musical conductor and Mr. Egner stage manager. Four performances per week will be given.

**A Saturday Musical.**—A charming musical was given by Mrs. Theodore Sutro at her residence, 20 Fifth avenue, on Saturday last.

Mrs. Claudia H. Jenkins, Miss Kaschoska, Miss Olga Monsanto, Miss Laura Sanford, Franklin Sonnekalb and Mr. Harry Pepper, assisted Mrs. Sutro.

**Third Kneisel Quartet Concert.**—The third concert of the Kneisel Quartet, of Boston, will be given at Chickering Hall on Saturday afternoon at 3 o'clock. The program will consist of Dvorák's E major quartet, op. 80; Beethoven's G major quartet, op. 18, and Brahms' clarinet quartet, op. 115.

**At the Wagner Concerts.**—Mrs. Martha Burckard, dramatic soprano from the Cologne Opera House, will make her first appearance in New York with Walter Damrosch

and the Symphony Orchestra at the Wagner concerts to be given at Music Hall on February 21, 23 and 25.

**The Philharmonic Program.**—The Philharmonic Society of New York, Anton Seidl conductor, give their fourth public rehearsal at Music Hall Friday, February 10, at 2 P. M., and their concert Saturday, February 11. The soloists are Mrs. Fursch-Madi and Mr. Joseph Hollman. The program is as follows:

Symphony, C minor, op. 27. (First time).....A. Klughardt  
Scene and aria, "E dunque ver".....Rubinstein  
Mrs. Fursch-Madi.  
Vorspiel, "Lohengrin".....Wagner  
Concerto for violoncello, A minor, op. 33.....Saint-Saëns  
Prelude and glorification "Parsifal".....Wagner

**A Colored Concert Company.**—On February 13 the World's Fair Colored Opera and Concert Troupe, an organization composed of the best colored musicians in America, will give a concert at Music Hall. Their object is to demonstrate the progress made by the colored people in all branches of art. Mr. Frederick Douglass will deliver a short address on the progress of the negro.

**The New York Philharmonic Club Dates.**—The dates for the New York Philharmonic Club for the month are as follows:

February 8—Hamilton, N. Y.  
" 9—Johnstown, N. Y.  
" 10—Albany, N. Y.  
" 14—Plainfield, N. J.  
" 15—Trenton, N. J.  
" 17—Philadelphia, Pa.  
" 18—New York (University Club).  
" 21—Montclair (third subscription concert).  
" 22—Newark, N. J.  
" 24—New York, for Teachers' Association.  
" 27—Richmond, Va.  
" 28—Norfolk, Va.

The club played at Scranton, Pa., on Monday and last evening with the Apollo Club of Brooklyn, at the Academy of Music.

**Sunday Music.**—Last Sunday was "Wagner Night" at the Lenox Lyceum, and Mr. Seidl presented the following program:

Overture, "Faust".....Orchestra  
"The Flying Dutchman"—"Spinning Song".....  
"Legend of the Dutchman".....  
"Senta".....Miss Fabris  
"Mary".....Miss Maurer  
"Tannhäuser"—"Song to the Evening Star," Act III.....Mr. Gillette  
Grand septet. Finale Act I.....  
"Tannhäuser".....Mr. Stephens  
"Wolfgram".....Mr. Gillette  
"Walter".....Mr. Kaiser  
"Schreiber".....Mr. Towne  
"Bittrolf".....Mr. Lane  
"Reinmar".....Mr. Viviani  
"Landgrave".....Mr. Sanger  
"The Meistersingers"—Quintet.....By request  
"Eva".....Miss Juch  
"Magdalena".....Miss Stein  
"Walter".....Mr. Towne  
"David".....Mr. Stephens  
"Hans Sachs".....Mr. Sanger  
"Tristan and Isolde".....Orchestra  
Prelude. Love Scene. "Isolde's" Death.  
Group of songs.....Composed by Wagner for sopranos  
"Der Engel" ("The Angel").  
"Steh' Still" ("Stand Still").  
"Im Treibhaus" ("In the Hothouse").  
"Schmerzen" ("Pains").  
"Träume" ("Dreams").  
Miss Juch.  
Piano accompaniment played by Mr. Seidl.

"The Walküre." Grand scene of the "Valkyries.".....Act III  
At Music Hall "Tannhäuser" was repeated by general request, and Henri Marteau was heard again. The program was as follows:

Marche militaire.....Schubert  
Concerto, V, for violin with orchestra.....Vieuxtemps  
Henri Marteau.  
Aria from "L'Africaine".....Meyerbeer  
Mrs. Kronold Koert.  
Polonaise.....Beethoven  
"Cradle Song".....Gounod  
String orchestra.  
"Abendlied".....Schumann  
"Ungarischer Tanz".....Brahms  
Henri Marteau.  
Overture, "Sakuntala".....Goldmark  
"Tannhäuser".....Wagner  
Grand septet.  
Messrs. Towne, Dennison, Galassi, Clarke, Metcalf, Hawley and Bushnell.  
"Elizabeth's Air".....  
Mrs. Kronold Koert.  
March and chorus.  
Grand chorus and orchestra.  
"Wolfgram's Air," "Blick ich umher."  
Mr. Antonio Galassi.  
Prelude, "Tannhäuser's Pilgrimage to Rome."  
Orchestra.  
"Pilgrim's Chorus."  
Mendelssohn Quartet and chorus.  
"Wolfgram's Song to the Evening Star."  
Mr. Antonio Galassi.  
Overture.....Orchestra.

**The Sunday Quartet Concert.**—The program at the "Sunday Quartet Concert," given last Sunday at Dr. Knight's residence, 20 West Thirty-first street, was as follows: Sextet, op. 44, E flat major, Gade; theme and variations from sextet, op. 18, Brahms; sextet op. 70, D minor ("Souvenir de Florence") new, Tschaiakowsky. The audi-

ence was an interested one, and the program most attractively presented.

**At Plainfield.**—The second concert of the New York Philharmonic Club at Plainfield, N. J., took place at the Casino, January 26, before a large audience.

As usual the affair proved highly enjoyable. Xaver Scharwenka was the soloist, and shared with Miss Weed and Mr. Wiener the honors of the evening.

At the third concert, which will be given February 14, Wm. H. Rieger will be the soloist.

**Ostberg at Brooklyn.**—Caroline Ostberg, the Swedish prima donna, will make her first appearance in Brooklyn next Sunday night at the Grand Opera House.

Mr. Louis Blumenberg, her manager, is arranging a grand Western tour for her, beginning the middle of this month.

**A Novel Church Service.**—Last Sunday being the anniversary of the birth of Mendelssohn, Prof. Geo. A. Mietzke, organist and musical director of the Congregational Church, of North Adams, Mass., arranged a program for the musical service entirely from the works of that composer. Professor Mietzke's choir is composed of forty well trained voices.

**The New York Conservatory.**—A concert by the pupils of the New York Conservatory of Music, of East Eighteenth street, will be given at Hardmann Hall on Saturday evening.

**An Enjoyable Program.**—A concert will be given at Central Music Hall, Chicago, this evening by the pupils and faculty of the American Conservatory of Music. The program will be as follows:

Overture, "Egmont".....Beethoven  
American Conservatory String Orchestra.  
Josef Vilim, conductor.  
Scena et aria, "Ah Perfido!".....Beethoven  
Mrs. Ragna Linné.  
Piano, Ballade, op. 47.....Chopin  
Miss Nettie Durno.  
Violin—  
Barcarolle.....Schubert-Remenyi  
"Gypsy Dance".....Sarasate  
Harry Dimond.  
Organ, Sonata, op. 42 (first and second movements).....Guilmant  
Mr. Harrison M. Wild.  
Song, "A Summer Night".....A. Goring Thomas  
Mrs. Ragna Linné.  
Violoncello, Fantasia on airs from Rubinstein's opera,  
"Demon" (first time).....W. Fitzenhagen  
Mr. Frederick Hess.  
Piano—  
"Chant Polonais".....Chopin-Liszt  
Waltz, op. 54, No. 1.....Dvorák  
"Marche Militaire".....Schubert-Tausig  
Mr. Allen H. Spencer.  
Duet for violins, "Navarro" (first time).....Sarasate  
Messrs. Harry Dimond, Adrian Perkey.  
Quartet, from "Rigoletto".....Verdi  
Misses Harriet Aurelius, Elizabeth Jayne.  
Messrs. Charles D. Hoard, E. A. Emery.  
Overture, "Masaniello".....Auber  
American Conservatory String Orchestra.

**Adele Aus der Ohe Arrives.**—Adele Aus der Ohe returned last week per steamer Trave to remain here only a few days. She will shortly start for San Francisco, in which city and other Californian cities she will play in twenty-five concerts. On the way she will play in Buffalo, Omaha, Kansas City and Denver.

**Frederic Shailer Evans Conducted.**—The Cincinnati "Enquirer" has the following pleasant notice of a concert given by the Cincinnati Conservatory of Music:

A select and delighted audience greeted the first of a series of four concerts by the Conservatory choruses last night in the Scottish Rite Hall, under the direction of Mr. Frederic Shailer Evans. In concert with Miss Clara Baur Mr. Evans succeeded in training both choruses—one of young men and the other of young women—to a high standard of artistic merit. The former is composed of about seventy-five members, who, all of them, hold honored positions in society, and the latter makes up an aggregation of 100 young women endowed with fresh and vigorous voice material.

As a director Mr. Evans gave every evidence of vigor and high art intelligence, paying closest attention to the finer points of expression and shading. The selections for the young women's choruses were "Night," by Schubert; "The Smiling Dawn," by Handel, and "The Dawn," by Max Bruch. A nice balance was observed between the sopranos and altos, the volume being all that could be desired, and a beautiful ensemble being the result. Miss Georgia Myers sang the brilliant "Les Filles de Cadix," by Delibes, with artistic phrasing and poetic expression. In the Bruch chorus number, as well as in the solo parts of Rossini's "Inflammatus," she maintained a dignity and

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pathos that were quite in keeping with the subject. Her voice fits well into the symmetry of these compositions.

Miss Marion Williams shared honors with her by singing an old French song and a serenade by Massenet. She has a vigorous, elastic mezzo soprano voice, well cultivated. Mr. George A. Vaige, Jr., took very acceptably the solo part of the opening chorus, "Land Sighting," by Grieg. A pleasant episode was found in the masterly playing of Miss Mildred Marsh, a pupil of Mr. Theodore Bohlmann, who gave a finished performance of a Chopin, Henselt and Rubinstein number. The double quartet of young women's voices gave two Scotch ballads with a sweetness of expression that carried the audience completely away. The "Inflammatus" of Rossini, for mixed chorus, brought the concert to a brilliant close.

**Bernard Einstein.**—Mr. Bernard Einstein, tenor. the only male pupil of Mrs. Murio Selli, is singing in the West with the Rosa Linde Concert Company. At a recent concert in Indianapolis he was highly complimented by the local critics.

**Montegriffo.**—Montegriffo, for years the leading tenor of the Emma Abbott Opera Company, returned from Italy last week, where he has been singing the past few years. He will make his first metropolitan appearance in Mr. Damrosch's Wagner concerts, when he will sing the duet, Siglinde and Sigmunde ("Walkure"), and the duet, Siegfried and Brunnhilde ("Siegfried"). He has also been engaged to sing the part of "Samson" in Saint Saëns' "Samson and Delila." Montegriffo will be under the sole management of Henry Wolfsohn.

**Augusta Cottlow's Farewell.**—Augusta Cottlow will make her last appearance in this city next Sunday evening, in the Seidl concert, when she will play the Weber Concert-stueck with orchestra. Although she has a number of excellent offers she will at once return to Chicago and resume her studies with her teacher, Carl Wolfsohn. Little Miss Cottlow will not be heard here again until her return from London, where she will appear in the spring of 1894, under the management of Messrs. Daniel Mayer and Henry Wolfsohn.

**Mozart's Birthday at Cincinnati.**—Mozart's birthday was celebrated at Cincinnati at the second concert of the Conservatory of Music, in which Mr. Theodore Bohlmann and a string quartet took part. Concerning Mr. Bohlmann's playing the "Commercial Gazette" has the following:

"Mr. Theodore Bohlmann, the eminent pianist of the Faculty, was heard in three solos, the Fantasia in F minor, Op. 49, by Chopin; Barcarolle in A minor, by Rubinstein, and the Tausig transcription of "Man lebt nur einmal," by Strauss. He subsequently played with the strings the piano quartet of Beethoven, Op. 16, E flat major. Mr. Bohlmann in the solos proved himself a thorough artist—one who has not only mastered his subject, but who can give it by his own innate powers a lofty interpretation. The Rubinstein selection was given with subtle delicacy, but it was a strong master mind that held it, and could leap the next moment into the most impassioned pathos and strength.

The interpretation of the Chopin fantasia was delightful. The tempo rubato was never overdrawn, but it was like the smooth undercurrent that runs with the stream. In the Tausig transcription he amply tested his bravura power, and yet how admirably he managed to give each note and each passage its true value, without confusion and excess of sound! His noble dignity of execution was shown even to better advantage in the Beethoven quartet. It was indeed the spirit of the composition that he succeeded in bringing home to the hearts of his audience. His composure was never wanting, and it enabled him to bring to the surface the inner beauties of immortal thought.

**Opera in English.**—The only new operas in English produced at the Manhattan Opera House last week were "Rigoletto," Wednesday night, and "Fidelio," Friday night. At the matinee Saturday afternoon, "Bohemian Girl" was sung, and in the evening the season closed with "Rigoletto." The best work of the week was done by that indefatigable and versatile artist, Georgine von Januschowsky, as "Leonora" in "Fidelio." Conrad Behrens was a fair "Rocco," but the balance of the cast was amateurish.

**"L'Amico Fritz" Sung.**—Mascagni's pretty opera, "L'Amico Fritz," was sung at Music Hall, Tuesday evening of last week, with Selma Koert-Kronold as "Suzel," Payne Clarke as "Fritz," Clara Poole King as "Beppe" and Del Puente as "David." The performance was for the benefit of the Young Men's Hebrew Educational Institute, and was not a very satisfactory one. Gustav Henrichs conducted the work admirably in the place of Walter Damrosch, who was absent on account of the death of Mr. James G. Blaine.

### Indianapolis Information.

THIS has been a gala week for the music loving people of Indianapolis, as you will see by the following notices:

The second division of the Ladies' Matinée Musicale met on the 18th inst.; the works of S. Bennett, Gounod, Hiller and Bellini were studied on the occasion. We have not room for the entire program, but we must make mention of the splendid manner in which Miss Niblack and Miss Haines played "Lützow's Wilde Jagd" duo for two pianos by Hiller. The ladies have been asked to repeat it on open day, which is February 1.

The Rosa Linde Concert Company gave a concert in Y. M. C. A. Hall, on Saturday, the 14th. Mr. Franz Wilczek played the "Souvenirs de Haydn," Leonard, and "Gypsy Dance," Sarasate.

The climax of the season was capped on the 23d inst. by the Nordica Operatic Concert Company. It was a full dress affair, the Dramatic attending in a body. It is needless to comment on the concert or the singers, as everybody knows what Nordica and Fischer are. The "Journal" styles Fischer the king of basses. He sang an aria from "The Jewess," Halevy, and was recalled. In response thereto he sang "Within this Celestial Dwelling," Mozart, in a most admirable style.

The Schlieffen Quartet gave their second concert on the 24th inst. The following program was most excellently performed: Violin concerto (op. 77), Allegro non troppo.....Brahms  
Mr. Richard Schlieffen, soloist; Miss Jeanette Crouse, accompanist.

Quartet (No. 14).....Mozart  
'Cello solo, "Kol Nidrei".....Bruch  
Mr. Adolph Schellschmidt.

Quartet (op. 67), Andante.....Brahms  
Sonata in F, for piano and violin.....Grieg  
Messrs. Clarence Forsyth and Richard Schlieffen.

Quartet (op. 41, No. 3), Allegro molto vivace.....Schumann

### Baltimore Notes.

BALTIMORE, January 21, 1893.

THE fourth concert of the Baltimore Symphony Orchestra, under the direction of Ross Jungnickel, took place Thursday, January 19, at the Academy of Music, with the following program:

Serenade, No. 7, D major, K. V. No. 250.....Mozart  
(Composed in Salzburg for the wedding of Elizabeth Haffner, July, 1776.)

Violin concerto, D major.....Paganini-Wilhelmj  
Mr. Theodore Boerlage (second concertmaster).

Serenade, No. 3, op. 69, D minor.....Volkmann  
'Cello solo, Mr. Rudolph Green.

Symphony, No. 7, op. 92.....Beethoven  
The program was an ideal one for every true lover of good music. The Mozart serenade, known as the Haffner serenade, was given for the first time here. It is quite a lengthy work; more like a symphony than a serenade, having in all eight movements, two of the longest ones being omitted.

Mr. Theodore Boerlage, one of the new violinists of the orchestra, made his first appearance as soloist with the immensely difficult Paganini concerto. He scored a success for his superb rendition, and was recalled. Mr. Rudolph Green was equally successful in the beautiful Volkmann serenade, with 'cello obbligato.

The concert came to a close with Beethoven's ever welcome seventh symphony, which has not been given here for a number of years. JACOBO.

### Dayton (Ohio) Music

THE shine-ites and pin-ites are no longer alone in their glory! A new light has appeared, already has a following, and soon we shall have lots of dish-ites; for his name is Arthur Cavendish, tenor, from everywhere, and "pupil of Randegger and Costa." A complimentary song recital given by Mr. C. last week packed Association Hall and showered applause upon him and his associates—Miss Service, soprano (a talented and promising young singer), and Mr. Pierce, our pianist par excellence. Indeed, the latter in his excellent piano solo carried off the honor of the evening.

Mr. Cavendish is a welcome addition, for we need tenor soloists badly. His voice is rather small, of agreeable quality (except in the highest notes) and he sings generally in a straightforward and unaffected manner. Mr. Cavendish met with decided approbation and responded to several encores; to one of them by singing—as my next neighbor called it—"Alley in Our Sally." This crabism (!) is too good to be lost.

Success to you, Mr. Cavendish, and may the dish-ites become as numerous as the sands of the seas!

The Philharmonic Society, under the direction of Mr. Blumen-schm, gave a very fine performance of Gounod's "Mors et Vita" last Friday evening. The chorus singing was characterized by shading, phrasing and promptness never before equaled. Very few blemishes—and those not serious—were noticeable in any part, either solo quartet, organ or chorus, and a very impressive performance resulted.

Miss Chamberlin, Miss Smith, Mr. Lemmon and Mr. Tunison, of Cincinnati, were the solo quartet, and their artistic work contributed largely to the impressiveness.

Mr. Peirce, at the organ, proved again his ability as a musician of great talents. The Philharmonics improve with age—the society is now in its nineteenth year—and Dayton is exceptionally favored by so excellent an organization, able to give the choral master works adequately.

Next week the second Andrews-Marsteller-Zwissler chamber music concert.



**Conservatory of Milan.**—The corps of instructors have elected as members of the council for 1893, 1894 and 1895 Profs. Disma Fumagalli, Amintore Galli and Alberto Giovannini.

**Gregorian Music.**—It is reported that the Sacred Congregation of Rites was to publish in January an important decree on Gregorian chant and religious music in general.

**Franchetti.**—After a late performance of "Cristoforo Colombo" at Milan a supper was given to Baron Franchetti. The Chianti was called out repeatedly, and the Spagetti received con fuoco e squareigola. The banquet lasted till 4 o'clock in the morning and was a brilliant success.

**Hummel.**—A one act piece, "Angla," by Ferd. Hummel, has been accepted by the Royal Opera, Berlin.

**Prof. H. Schroeder.**—Prof. H. Schroeder, of Berlin, has completed his three act opera "Die Wenden." The scene is laid in the time of Albert the Bear, and the libretto is by Marquardt, based on the Schildhornsaga.

**Bruno Oelsner.**—The one act "Vardhamana" of Oelsner, first given at Cassel, has been equally successful at Darmstadt.

**French Bandmasters.**—The successor to Mr. Wettge as master of the band of the Republican Guard will be appointed after a competitive examination. The examination consists of harmony, composition and military orchestration. The harmony examination will be on four part writing for a given bass and canto fermo. That in composition, of two motives to be developed according to the rules of fugue and counterpoint, from four bars to sixty or eighty, with an introduction. This is to handle in piano score. The third text will be the orchestration of the preceding work. The judges are Ambrose Thomas, Massenet, Th. Dubois, Ch. Lenepven, Barthe, Duseau, Gastinel, Emile Jonas, Sellenick and Wettge.

**Sound and Color.**—We read that another scientist has been studying the relations of sound and color. He affirms that the flute is red; clarinet, yellow; guitar and trumpet, golden; mandoline, violet; trombone, aquamarine; cornet, scarlet; contrabasso, black; fagotto, tobacco brown; violin, rose and the harp, azure.

**One More Unfortunate.**—The journal, "Teatro Illustrato," published by the house of Sonzogno, has ceased to appear after twelve years of life.

**This is a German Joke.**—Manager: "What's that noise there?" Call boy: "It's only a Primadonna-wetta."

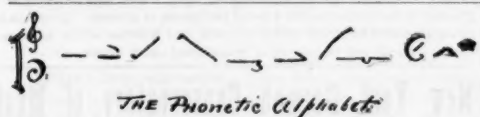
### This is Another:

"Zwei Damen saßen im Clavier;  
Die Eine spielte mit Plaisir,  
Die Andre sprach: 'Helene,  
Mir geht's durch Mark und Beene!'"

**This is a French Jest.**—Verdi has a servant girl who is so ugly that she scares away all callers. Whereupon a Gallic youth composed this quatrain:

"Que nul n'entre chez moi!" dit l'auteur du Trouvère,  
Et, pour faire observer sa consigne sévère,  
Il compte sur sa bonne, un monstre aux traits hideux,  
—La bonne à Verdi en vaut deux.

**Hosts of Conductors.**—Alexander Moszkowski has been discussing the present flourishing corps of conductors. Five and twenty years ago, he writes, Wagner declared that a grand music festival was inconceivable in Germany if Hiller, Riez and Lachner hurt their hands. There was a time when there was a conductor famine, and this coincided in time with the desire for easy effects in concert. But now virtuosity takes a back seat, the triumphs of the Bel Canto are no longer recorded, the score is victorious all along the line. From every nook and corner, from every conserva-



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tory there come the knights of the baton with a hundred scores in their head, brandishing their wand against Kuchenschneideres. The public nowadays is more interested in a new conductor than in a new prima donna. Whereupon the "Signale" says, Si non é vero, é ben trovato.

**Enna's "Die Hexe."**—Dr. Otto Lessman describes the music of this work as exhibiting more skill for effect than invention, and he knows Wagner's "Dutchman," "Tannhäuser" and "Lohengrin" as well as Marschner and Meyerbeer, that he cannot avoid imitating their manner. There is little originality, except in some lyric passages, but he is able to employ the resources of the modern orchestra in expressing dramatic situation.

**Berlin Opera House.**—In the year 1892 the Royal Berlin Opera produced fifty-five different operas, of which six were one act pieces and forty-nine great works. Wagner held the first place with different works in 56 performances, among which was "Tannhäuser," 16 times, and "Lohengrin," 15 times; Mascagni appeared on the bills 91 times, 72 with "Cavalleria Rusticana" and 19 with "Amico Fritz." Mozart came third with seven operas, including "The Magic Flute," 10 times, "Le Nozze di Figaro" and "Così fan tutte," 6 times each. Of other composer's works may be named "Djamisleh," 17; "Carmen," 11; "The Golden Cross," "Daughter of the Regiment," "L'Africaine," "Boabdil," "Barber of Seville," each 10 times; "Oberon" and "Mignon," each 10; "Stradella," "Waffenschmied," "Flying Dutchman" and "Meistersinger," 5 times each. Beethoven was represented by one performance of "Fidelio," and Gluck by one of "Orpheus." Nothing by Marschner, Mehul, Boieldieu, Spontini, Bellini, Gounod or Halévy was produced.

**Albert Becker to Remain in Berlin.**—Prof. Albert Becker has been induced by the express wish of the Emperor to cancel his acceptance of the position of Thomas-Cantor at Leipzig. He will remain at the head of the Dom chor.

**Another Italian Opera in Berlin.**—The Royal Opera management contemplates the production of "Spartacus," an opera by Platania. Platania, who was born in Catania, in 1828, does not belong to the young Italy school, and is known in Germany chiefly by his church music. His dramatic works, "Matilde Bentivogli" (1853), "Piccarda Donato" (1857), "La Vendetta Slava" (1865) and "Giulio Sabinas," all popular in Southern Italy, are not known in Germany.

**Changes in Darmstadt.**—Sophie Schickhardt, from the opera at Wiesbaden, will succeed Caroline Steinmann, and Emma Jungk succeeds Melanie von Santa at the Darmstadt opera.

**Increased Estimates.**—The original estimate of 305,000 guilden for the Vienna musical exhibition has grown to 1,348,000. So there is a pretty deficit for some one to fill up.

**Music at Brussels.**—The house of La Monnaie has revived "The Prophet" after eight years of neglect. It announced "Werther" for the end of January and intends to produce "Herodiade" and two operas comiques "Lara" and "Martha." At the second popular concert several Russian works were given—a "Rapsodie Orientale," by Glazunow, and ballet airs from "Prince Igor," by Borodino, while Mr. Vsaage played the third concerto of Saint Saëns, and the Scotch fantasia of Mr. Bruchs. At the Saturday concert of the Association of Musical Artists Tschalkowsky conducted some of his own works.

**Verdi's "Falstaff."**—Verdi is at Milan rehearsing "Falstaff"; the artists will be soprani, Mesdames Zilli and Stehle; mezzo soprani, Mesdames Pasqua and Guerrini; tenors, Messrs. Garbin, Paroli and Pelagalli-Rossetti; two baritones, Messrs. Maurel (who takes the part of "Falstaff") and Pini Corsi, and one basso, Arimondi.

**Lewandowski.**—Professor Lewandowski, the reformer of the musical portion of the Jewish religious service, has retired into private life after fifty-nine years of activity.

**Mascagni.**—According to an Italian account Mascagni has retired to Ceriguola to rest till he recovers from the criticisms of "I Rantzau." He is somewhat disillusioned, but not discouraged, and is inclined to work bravely and have revenge. He is engaged on another opera, about which he maintains absolute secrecy.

**Salaries at Vienna.**—Winckelmann, the tenor, according to the official report of the Hofoper, receives 65,000 frs. for nine months' service; Van Dyck, 60,000 for eight months; Mrs. Materna (to be replaced by Mrs. Klafsky), 60,000 frs. for the whole year, and Mrs. Schlaeger, 50,000 frs.

**Marie Jaell.**—An interesting chapter from a new "Piano Method," by Miss Marie Jaell, of Paris, appears in the "Ménestrel" of January 15. The work, according to the editor of our contemporary, contains an entirely new method of teaching which gives surprising results. Among the pupils of that eminent teacher are children of eleven and twelve who interpret with genuinely artistic feeling

the most difficult works of Chopin and Liszt after two or three years of study. Miss Jaell's maxims are excellent, although they are often hostile to the idea and practice prevailing hitherto.

**Concerts at Paris.**—Among late performances at Paris we may mention one of Beethoven's, "Mass in D," which has not been given in two years. It was admirably given, the soloists being Miss E. Blanc, Mrs. Boidin-Puisais, and Messrs. Vergnet and Auguez. At the Châtelet Berlioz' "L'Enfance du Christ" was given and Mr. Warmbrodt produced a profound sensation by the charm of his style and the purity of his diction. Mr. Lamoureux produced "The Song of the Bell" by Victor d'Indy.

**Paris Composers' Society.**—This society after years of desuetude has resumed its meetings. The last one began with a talk by Mr. Weckerlin on "Music among Kings and Princes," in which he reviewed the Chatelet de Covey, Charles of Orleans, Louis XII., Jeanne d'Albret, Mary Queen of Scots, Henry IV., Louis XIII., Marie Antoinette and Queen Hortense. A lecture by A. Pongin on "Jean Jacques Rousseau as a Musician" followed.

**More New Operas in Italy.**—At the Pagliano, Florence, "Annalena," by Piero Mencci; the Rossini, Venice, "Ananke," by Riccardo Albarelli; Dal Verme, Milan, "Graziella," by Auteri-Manzocchi; at La Scala a new work by Frachetti, based on Galliera's story, "Morosa de la Nona," will not be given till next year. A lady, Miss Albena Beredetti Di Busky, has written "Amore e Fede," which it is hoped will be produced at Rome.

**International Operetta.**—According to some reports, the Apollo Theatre at Berlin will be devoted to international operetta. The series will begin with a French company, the star of which is Miss de Bério. Then comes an Italian troupe, then a Hungarian. Negotiations are in progress for the appearance of an English company, a Romanian, troupe and a company at present playing in British India, to sing the Lecocq repertoire in Volapük.

**"Cheer, Boys, Cheer!"**—Mr. Henry Russell, the composer of "Cheer, Boys, Cheer!" and "A Home on the Rolling Wave," has entered on his eightieth year. He is still in good health and vigor.

**Adapted Music.**—The discussion on "adaptation" of musical scores in England still rages. Mr. Cooke declares that French works require to be "filtered, both music and text. Messrs. Hopwood and Crew maintain that the purchaser of a work may do with it what he likes. If the foreigner does not like it he may leave it.

**Peterson-Burmeister.**—Mrs. Dory Peterson-Burmeister has received from the Duke of Saxe-Coburg the medal for art and science.

**Richard Burmeister.**—The Peabody Conservatory professor, Mr. R. Burmeister, continues to receive unstinted praise from German critics. Professor Boedecker writes: "Mr. Burmeister played his concerto for piano and orchestra (op. 1) yesterday evening and proved himself a talented and clever composer. There are many admirable and pregnant ideas in the four movements of this concerto, in the pathetic D minor 'Allegro,' which contains an excellent central theme, in the melodious B flat major 'Lento,' where the solo violin introduces a pretty song motive, repeated by the piano, in the piquant D major Intermezzo, and in the energetic march rhythm of the finale. The thoroughly sound, strong piece from the hand of an educated and experienced musician met with the liveliest applause of all connoisseurs of art. Mr. Burmeister played his concerto like a virtuoso who is equal to all technical difficulties." A writer in the "Hamburgischer Fremdenblatt," speaking of the same concert, the Sixth Philharmonic, says: "In 1891 Mrs. Dory Peterson-Burmeister played in the Thalia Theatre the D minor concerto of her husband, which was repeated yesterday. The composer in the meantime has improved it by some changes. The merit of the work consists in its 'Klaagreich,' skillful instrumentation, and when it is played, as it was yesterday, with the needful verve, we could not but respect the double talent of the composer and virtuoso."

**They Are Writing a Libretto.**—A. Conan Doyle and J. M. Barrie are collaborating in the writing of the libretto for a new comic opera, to be set to music by Ernest Ford and produced at the Savoy Theatre, London.

**Melita Otto Alvsleben.**—The celebrated operatic and opera singer, Mrs. Melita Otto Alvsleben, teacher in the Royal Conservatory of Dresden, died of heart failure January 18.

**Richard Pohl.**—This well-known writer on musical subjects was surprised on January 1 by learning of his election to the honorary presidency of the Richard Wagner Verein, formed to purchase the Wagner relics in Oesterlein's Vienna collection. The society still requires 60,000 marks, and admirers of Pohl's efforts in behalf of Wagner cannot show their appreciation better than by contributing to a fund to save these relics from "the Americans."

**Mascagni.**—Thus writes a Vienna critic respecting "The Rantzau's": "It contains much that is interesting, nothing new. Unmistakably he has used Verdi, Gounod, Meyerbeer (the hymn in 'The Prophet') and Wagner. In the duetto d'amore you can fancy 'Lohengrin' and

'Elsa.' His use of chromatics and leitmotives increases the Wagnerian impression in several places." On the other hand, the "Presse" speaks of its uncontested success.

**Lectures on Music in Paris.**—Mr. Leon Leloux commenced on the 23d ult. a series of five lectures on the history of music in the Middle Ages, and on the genesis and development of opera. The final lecture will be devoted to a history of the clavecin and clavecin players, and will be illustrated by Mr. Risler on the clavecin. Mr. Maurice Lefèvre, assisted by Miss Felicia Mallet, has just given the first of a series of conferences on modern songs, taking as the subject of his opening evening the song writer Jules Jong.

**Opera at Rouen.**—The first performance of the two act "Atala" was a great success at Rouen. The work is by Miss Juliette Folville, and displays modern tendencies and a high degree of inspiration. The orchestration is remarkable. The composer is only in her twentieth year.

**Deaths.**—Mr. Ferd. Joseph Lavairre, formerly director of the Conservatory of Lille, died January 7, aged seventy-eight. He was the author of "The Flight into Egypt" oratorio (1835), "A Matinée à Cayenne," comic opera, one act (1836); "Overture to Artos" (1840); a "Messe Solennelle," for male voices (1841); "Nerida," comic opera (1860), many religious compositions, as well as three trios for piano, violin and violoncello, and numberless vocal melodies and piano pieces. The death is also announced of Mr. Verrimst, professor of the contrabass at the Paris Conservatory.

**"Werther" at Paris.**—Mr. Moreno, of the "Ménestrel," writes that the "Werther" at the Paris Opera Comique is not quite the "Werther" of Vienna, but has assumed a "tour raffiné," a touch of Parisian wit that alters its significance. In compensation there are introduced numerous details of toying and caressing which live up the piece, although perhaps they break the thread of emotion and afford unstinted pleasure to the boulevarders.

**New Opera at Weimar.**—The new opera by Richard Metzendorff entitled "Hagbart und Signe," has been accepted by the management at Weimar. The same composer's "Rosamund and the Fall of the Gepidae" has been also produced there.

**Charity Concert at Berlin.**—A charity concert of sacred music took place at the Nikolai Church, Berlin, January 21, at which Professor Joachim appeared and played Tartini's D major sonata and an adagio in E minor, by Spohr. Miss Gertrud Heinrich sang airs from Händel and Mendelssohn, and Mr. Dienel played the organ accompaniments. The Oratorio Society, under C. Mengevin, gave some of his compositions, and others by Succo, Praetorius and A. Becker.

**Josef Hofmann as a Composer.**—Josef Hofmann, who will cease being a boy pianist next year, has just composed a new suite, of which Rubinstein speaks highly. Hofmann is devoting all his time to studying, and will give concerts next fall.

**Count Hochberg.**—This well-known director of the royal theatres of Berlin celebrated January 22 his fiftieth birthday. He was born in Silesia in 1843, and was intended for a diplomatic career. In 1867 he was attached to the embassy at St. Petersburg, but left the service in 1869. He had already written several musical pieces under the pseudonym of "J. H. Franz," among them being an opera on the text of Goethe's "Claudine von Villabella." This opera, "Der Waerwolf," or "Die Falkensteiner," was successfully produced at Hanover in 1876. He took great interest in promoting musical taste in his own province, and in 1876 organized the first Silesian festival. He has been a member of the Prussian House of Representatives since 1873, and

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succeeded Hülse in his present office. He has done work in raising the operatic performances, and especially in producing new works. To him is due the performances of the Mozart cycle, the Wagner operas, and the works of the young Italians. Personally he is grand seigneur in the best sense of the word.

**Verdi's "Falstaff."**—The production of Verdi's "Falstaff" is set down definitely for this evening at Milan. The five acts have been reduced to three of two scenes each, and the fat knight is the central figure in every scene. He is off the stage only about ten minutes in the first act.

With the exception of a concerted piece sung by "Ford's" friends during the search of the house for the supposed lover, the chorus is not used at all until the last act.

The last act is the best of the three, and will be enlivened by a ballet.

When "Falstaff" is thrown into the river real water will be used, and the audience will see a splash device which has given almost boyish delight to the old composer.

**The De Reszkes in Paris.**—Paris, January 20.—After considerable delay, owing to a severe attack of bronchitis, Jean and Edouard de Reszke were able to celebrate the 100th representation of "Romeo et Juliette" at the Grand Opera. The enthusiasm of the large audience knew no conventional bounds. Both artists showed their appreciation by throwing themselves earnestly into their work.

It was an artistic gala night, even with a debutante as the heroine. "Juliette" was Miss Berthet, a conservative pupil of last year. She promises, but that is all. Delmas was excellent as "Capulet," as was also Miss Darty as the page.

The great attraction and delight were the De Reszkes, and their every note was followed by a murmur of delight, the representation being considerably lengthened by the numerous recalls. No one can buy a seat in the house, everything having been sold long ago before the dates of the promised eight representations were even published.—"Times."

**Rubinstein is Annoyed.**—Rubinstein has published a card in the German musical papers begging musical and poetic aspirants not to send him manuscripts for examination, poems for songs, or librettos for operas, or invitations to concerts and music festivals, as he has no time for any of these things.

**An Interesting Comment.**—In the Berlin "Tageblatt" Alexander Moskowski comments on the fact that soloists are disappearing from orchestral concerts, while the interest and attention formerly given to them is being transferred to the different conductors and their diverse methods of interpretation.

**Scharwenka Conservatory, Berlin.**—On February 2 the first historical concert of this conservatory was given in the Bechstein Saal, at which a series of the compositions of Frederick the Great and his contemporaries were performed.

**Frida Scotta.**—The late concert of Miss Frida Scotta at the Berlin Singakademie is described as a complete triumph. "Her warm poetic tone," writes the critic of THE MUSICAL COURIER, "her fine taste and her impeccable technique render her prominent among our younger violinists."

**Schuppan.**—An unpublished "Improvisata" for string quartet, by Schuppan, was performed the other week in Berlin by the Chamber Music Society, conducted by Mr. Papendick. It would not go badly with a string orchestra.

**Musical Taste in Berlin.**—The production of Tietz's "Francisco" at Berlin has drawn out the following remarks from a correspondent of the "Berliner Courier":

"A public that is interested in great, new musical creations we simply do not possess, and the indifference of the very elements whose duty it is to welcome and greet with sympathy new works of importance renders it difficult, almost impossible, for our orchestral and choral institutions to achieve the success that other societies gain in other great cities. Tietz's 'Francisco' has been warmly applauded wherever it has been given. In Brussels, in Frankfurt-on-the-Main, in Breslau it has been repeatedly performed. It will next be heard in New York and Berlin." Tietz is a Fleming of Mechlin, and his "legend" is characterized by an uncommonly easy, melodious invention, and a perfect mastery of modern musical means of expression.

**Leopold Carl Wolff.**—At a late concert in Berlin given by Mr. and Mrs. Exner, and Mr. Fritz Espenhahn, an unpublished quartet for piano (C minor, op. 25), by L. C. Wolff, was performed. The work is in strict classic form, of great clearness, and rising in the Andante con moto to melodious poetry. The themes are well conceived, but contain little that is new.

**Sibyl Sanderson.**—Miss Sibyl Sanderson has gone to Nice, where she will sing in "Romeo et Juliette," and afterward the rôle of "Charlotte" in "Werther."

**Lamoureux.**—With reference to Mr. Tschaikowsky's letter, Mr. Lamoureux has written a note to the "Ménestrel," in which he states that there is "no truth in the report that Mr. Jaowleff and Mr. Satonoff organized a dinner in his honor 'on l'on a conspué Hans de Bülow.'"

## Music Sent for Criticism.

Carl Simon, Berlin.

AUGUST REINHARD . . . *Kleine Harmonium-Schule*

Instruction books for the American organ are rarely so good as those for the piano, church organ or stringed instruments. This one, however, forms an exception. It is, moreover, evidently designed for extended use throughout all Europe; for editions are prepared in the languages of England and Germany, of France and Germany, of Holland and Germany, of Italy and Spain, and of Russia and Sweden.

The first part explains the notation and the peculiarities of the instrument; the second consists of exercises in one, two and three parts, in the most approved style of writing for the pipe or church organ; and the third contains very carefully selected excerpts from the works of the best masters.

Where it has become necessary to modify any of these quotations, in order to make them easily playable, such modifications are made with the requisite skill and consideration. Take, for instance, Mendelssohn's ninth "Song Without Words." It here appears recast in such a manner as to be playable, strictly legato, by a pair of small hands; and is, as near as may be, in four-part harmony. This favorite piece, from the works of Mendelssohn, has suffered so greatly at the hands of arrangers, and especially by writers of church hymnals, that one is tempted to bespeak attention to its better treatment here. The book is well printed from engraved plates and space is left for fingering, &c. The paper is also of good quality, and will stand the wear and tear that an instruction book must endure. It is not so voluminous as to appall young pupils, and is so well designed and thought out as not to aggravate teachers.

HERMANN SCHRÖDER . . . *Meditation on Bach's Second Prelude.*

Since Gounod undertook to supply Bach's first prelude with a passionate melody of the modern type, other composers have followed his example. Here, for instance, is the second prelude in C minor, set with obligato accompaniments for first and second violins and the American organ. There are also three other settings for different combinations of instruments.

As Mendelssohn, Schumann, Best and Raff have added accompaniments to Bach's chaconne for violin alone, one cannot unreservedly condemn such proceedings. But it is evident that these masters were in different degrees qualified to retouch Bach's works; whereas the great Frenchman Gounod, with all his fondness for church modes, which shows itself even in his operas, is not truly in sympathy with Bach's manner, nor even a careful student of his works technically. His meditation on the first prelude consists of a melody that throws the work of Bach so completely in the background that in concert performances it barely obtains a hearing, and when it does this incongruity is the more noticeable. His treatment of the second prelude is somewhat similar in this respect.

Now, with reference to Schröder, it must be confessed that he has tried to put himself in sympathy with Bach and his times, and so far as he has succeeded this "Meditation" is the more acceptable. His melodies are in the well-known contrapuntal style of Bach; that is to say, they are not spasmodic, interjectional, passionate, or even modern, as regards the lengths of phrases of two or four bars, but are discreet and reflective in character. This is at once apparent when the first violin enters, for its subject matter is not a mere tune or canto fermo, but a veritable fugal subject by Bach, which all well schooled musicians will immediately recognize as an old friend.

Edward Schuberth & Co., New York.

GUSTAV L. BECKER . . . . . *Lullaby.*

It is not an easy matter to write a good lullaby. First, go through all the poems in the library, and failing to find anything inspiring, or free from the rhymes that seem so familiar in cradle songs as to be almost exasperating, try to write the words yourself, with newer rhymes and newer ideas, cast in short lines and monosyllables, &c., &c., so as to make an apparently artless formation, &c., in keeping with the nature of a berceuse. Then invent a melody, having a soothing character, and an accompaniment with an unbroken rhythmic motion that is unobtrusive.

In these days of blood curdling harmonies, startling modulations and general intensity, the exercise of restraint alone is an effort; and it will be probably found that such repression will lead to the invention of music that is apparently so objectless, and wanting in the earnestness which characterizes sincerity, that the essay is at once destroyed and further attempts abandoned. Chopin was content in his "Berceuse" with a monotony as regards harmony and the accompanimental figure, which other composers rarely have the hardihood to adopt or skill to atone for.

When one finds a young composer, like Gustav L. Becker, so fortunate as to secure good words, and invent a melody that does not transcend the limits of the scale as in this "Lullaby," he may well be congratulated.

William Pond & Co., New York.

RICHARD HOFFMAN . . . . . *Last Night.*

This is a transcription for the piano of a favorite song,

which is strongly recommended to teachers. It is not difficult to play; and what is better, it is not awkward. The passage work is not markedly original, but when it is considered how extremely difficult it is to invent a new piano figure now, whether difficult or easy to play, this may well pass. The piece will prepare the hand for compositions to be attempted by the pupil at a later period.

Breitkopf & Hartel, New York.

REINHARD SCHMELZ . . . . . *Zwei de Capo Stücke.*

These are pieces of two pages each, for the violin alone. Apparently in order to satisfy the craving for harmony, which is peculiar to our modern civilization, there are passages of chords in three and even four parts, which are so cleverly constructed as to be fairly easy of execution; or the figurations are so constructed that the harmony is implied, when it is not actually contained in them.

No. 1, "Humoreske," has for its chief theme a harmonic phrase, which is followed by arpeggios. No. 2, "Lied," is a gracefully flowing melody, which at the long sustained notes is accompanied with passages that give sufficient hints respecting the harmony, and also meanwhile supply a suitable rhythmic motion, until the melody itself proceeds.

These little pieces are very cleverly constructed, although they are not over elaborated. If it be the height of art to conceal art, here is something truly artistic.

Edwin Ashdown, New York.

IGNACE GIBSON . . . *Valse Caprice and Scherzino.*

We have received from this London publishing house—which has recently established a branch in New York—a number of piano pieces, evidently designed to meet the requirements of beginners, but which have no art value whatever. Two of them, however, are less commonplace than the others, and less likely to make teachers weary while patiently performing their duties.

The "Valse Caprice" begins with a reminiscence of a Chopin nocturne, and then proceeds in the style of Weber; yet, nevertheless, has good points; and the "Scherzino" will be found useful as an introduction to legato part playing, an art which is in danger of being more greatly neglected now than in former times.

William Rohlfing & Sons, Milwaukee.

LÉON NOVARA . . . . . *Twelve Melodious Studies.*

These are piano pieces, published in separate numbers, and are evidently intended for children. Although in many different styles, they are alike in this, that they present nothing new or fascinating. Number seven, "Good Humor," is perhaps an exception, but it would have been more useful as a study had the passages in thirds been fingered for legato performance. The same composer's "Gavotte Antique" is more interesting than any of the above, and may prove useful in schools.

It is, however, somewhat singular that every C sharp in the piece is used ungrammatically. The key is F minor, which contains of course D flat; but the writer uses C sharp in its place persistently, even when the following note is C natural, and then the natural is not inserted to contradict the preceding sharp. This is most odd in a practiced writer. It compels the teacher to mark in the C natural, or, more properly, to cancel the C sharp and insert the D flat; and then, with some inquiring pupils, he must enlarge upon such topics as inharmonic changes, &c., which only bewilder beginners, and hinder progress by digressions on outside subjects.

If the music as it stands be transposed into the key of A minor the C sharp will reappear as E sharp instead of F natural. This is sufficient to show the strangeness of the writing.

The composer uniformly uses the proper note, D flat, in the "trio" of the piece, which is the best portion of the composition.

The chord in question consists of the notes D flat, G, B flat and F in ascending order. When it is written with the vibration numbers (per second), and these are reduced to their lowest common measure, the ratios are 18:25:30:45, which is a beautiful, harmonically related series. With C sharp all is chaotic.

H. B. Stevens Company, Boston.

HOMER A. NORRIS . . . . . *Nain.*

This is a sacred cantata, of sixty-nine octavo pages, which is so simple in construction as to be within the powers of almost any village choir. The copy is printed from engraved plates and is well edited.

The composer employs a style of writing that rarely rises above the level of an ordinary part song although he is dealing with a sacred text, which assuredly demands the higher style of part writing as found in the works of Händel, Bach, Mendelssohn, Haydn, Mozart and other serious composers.

He also challenges comparisons with writers of church hymns by resetting such favorite texts as "Abide with Me, Fast Falls the Eventide," "Art Thou Weary, Art Thou Languid?" and in such a manner as to disappoint unmusical persons who miss their favorite tunes, and not provide sufficient gratification for real artists. The example set by Bach and

followed by Mendelssohn should not be disregarded by other composers when dealing with the music of the people. Bach employed chorales that were well known and loved by his audiences, unaltered in any particular, except that original harmonies or contrapuntal parts or even fugues accompanied them.

The composer of "Nain" uses three leading motives in such a way as to degrade the Wagnerian idea. For his motives are not elaborated, still less developed, and on each recurrence are not by any device made more and more interesting and fascinating, but are bald repeats, although the key may be changed. These are, therefore, pleonasm.

Besides the motive is not employed to illumine the subject matter, to aid a supposed action or act as a reminder or a commentary.

It is not only used without real significance, but even in contradictory senses.

Thus, the third motive on its first appearance is labeled "Summer Evening;" next, "The Followers Resume Their Journey toward Nain;" next (scene 3), "Christ Alone on the Highway toward Nain," and later "Christ Stands as if Waiting for a Sign from Heaven." Such repeats appear like idle excuses to atone for a laziness, which thus avoids the trouble of inventing new matter.

Beethoven, in his oratorio, displayed "The Saviour of the World" as a dramatic personage; but it so greatly hindered the availability of the work in Europe that it was entirely recast as "En Gedi," or "David in the Wilderness." One shudders at the thought of some village choir singer trying to declaim the part of "Christ" in this quasi-dramatic work of four scenes at any place or on any occasion in Christian America.

The melodies constructed for some of the most salient points frequently have this very singular peculiarity, many syllables are sung to one note, and after a slight melodic motion, some other note is dwelt upon, as if to supply a kind of musical coat to several words. Quartet passages similarly reiterate the notes of a full chord. Properly speaking, therefore, here there is no real melody provided.

This becomes evident if the words are omitted and the notes played on an instrument. "Christ," for instance, sings (not in recitative, but in measured time) on the note A, the words, "God so loved the (then on B the words) world that He gave His Only Begotten." So that the utterance is a kind of measured chant.

Perhaps this peculiarity comes from an over fondness for church chants. But in some cases there are no melodic closes to the sentences, such as those which occur in the very poorest of such chants. For example, "Christ" sings slowly and all on D flat the words: "Come unto Me all ye that labor, I will give you rest." Then, all on D natural: "Take thou My yoke, learn thou of Me, ye shall find rest," &c. Such a vocal part is worthy a singer of the very lowest capacity. There is more melody in the natural inflexions of the spoken tones of a good reader than here. The finale resembles in words and rhythms "Lift up your heads," in

Händel's "Messiah," so greatly that one cannot avoid mentally making comparisons that are odious.

Oliver Ditson, Boston.

S. G. PRATT. . . . . *Inca's Farewell.*

This is a short cantata in two numbers, for baritone solo and chorus. The words being secular, it is not demanded, as in "Nain," that the highest kind of counterpoint be employed.

Yet, the work is more worthy a place among serious art works than "Nain," and should receive the attention of choral societies which are somewhat above the low level of church choir choruses; and were it not for the very painful and deplored facts that it brings to memory, would probably prove generally acceptable.

The book is engraved fairly well, and the paper is much better than that which is commonly used by this firm in copies printed from type. The proof reading is not particularly good, but the errors are mostly in the misspelling of words or in solid parts, or in the accompaniments—all which faults are less exasperating than if they occurred in the chorus parts, on account of the hindrances caused by errors in them during rehearsals, when the expense of lighting, heating, &c., is considerable, to say nothing of the wasted time of the many ladies and gentlemen who have met to enjoy vocal efforts and not to see copies corrected. On page seven the composer has risked a very singular treatment of the discord of the diminished seventh on the word "fire," which one can imagine having a most terrific effect when shouted by a large chorus at the top of their voices. It can hardly be coaxed into keeping with the rest of the movement, even when played as kindly and smoothly as possible on a soft toned piano. On page 30 in the phrase "The nation returns again," for tenors and altos, the tenors are compelled to imagine a high F natural to which they must next proceed, while the contraltos are holding F sharp.

Those persons who write much for the piano, and especially those who write at the piano, are apt to make such mistakes. The roughnesses may be somewhat smoothed at the keys, but, as already remarked, when the passages are boldly proclaimed in full chorus, their awful crudity becomes painfully apparent. Then is the composer confronted with his own creation, as by a veritable Frankenstein; and he would fain find a place of repentance.

The difficulties thus needlessly imposed upon chorus singers are so great that conductors despair of ever being enabled to lead their forces to triumph over them. Such faults are technically termed "cross relations" or "false relations"; hence one is led to perceive that there may be little unpleasantnesses in art, as in daily life.

Schott, Brussels.

GUSTAV HILLE . . . . . *Concerto for Violin*

Here, at last, is a real art work, a concerto for violin, with accompaniments for a full orchestra, which are set in

condensed score for the piano, with the instrumentation of the principal entries indicated throughout.

It is "opus 60," and in RE major; for the opening and closing movements are in two sharps, and the middle movement only is in G (or sol). Attention is specially drawn to this fact, because on the title page the concerto is said to be (No. 3. en sol-majeur.)

This concerto is in the classic form; that is to say, it has the formal appearance usually adopted by the greatest masters when constructing such a piece for bowed instruments or the piano, though not for wind instruments.

Here themes from the first movement are worked into the texture of the third; and thus increased interest is accorded them, and "the past, present and future" are blended in the "now" of each instant. The violin part is not easy to execute, though it is not beyond the powers of an ordinarily good player.

The opening allegro is not preceded by an introduction, but begins in a business like way, with the subject matter in hand. The second movement opens with a strong and earnest melody for the fourth string, and the last movement, though lighter in character, as usual in such works, is by no means weak. It presents, as the most strongly marked peculiarity, many passages based on progressions of natural harmony, which give a life and freshness that is revivifying.

The characteristics of this tonality, which might be termed the horn tonality, as it is peculiar to horns without valves, may be identified by accompanying the following sounds of the major scale, viz., 1, 2, 3, 5, 8, respectively, with the major sixth, the fifth, the third, the fourth and the sixth below them. The work well deserves a place on the program of our best orchestral concerts.

**The Loud Bassoon.**—The clarinet itself was rather a favorite in country churches—the more the pity, perhaps, for it is about as hapless an instrument in the hands of an amateur as the bagpipe might be in the hands of a Brahmin. Sometimes it would lead off with the tune in that hiccupping kind of way which is its infirmity when clumsily dealt with. Then the other instruments would follow—"the flute and the vile squeaking of the wry neck fife," and, it may be, "breaking suddenly in with portentous thunder," the unlucky deep mouthed bassoon. Poor Dolly in "Silas Marner" thought when she heard the last named instrument and the voices at the village church, that she had "got to a better place already." A cynic under similar circumstances might have his thoughts directed to quite another quarter, and would probably admit that it was a good hit of Coleridge's to select the "loud bassoon" for breaking the charm that bound the wedding guest to the ancient mariner's tale.

But the instrument seems to have had its partisans as well as its players. A country clergyman tells of a neighbor meeting a clown on the way to a church which he did not usually attend. "Why, John," inquired the neighbor, "what takes you this way?" "I do go to church," quoth John, "to hear the baboons." The bassoonist always liked to begin his last note a little later than his fellow players, and by a peculiar motion of his shoulders pumped out the whole reserve power of his lungs in what a church music historian calls "one prolonged and astounding roar." It is quite apparent that we have no cause to regret the loss of the bassoon.—"The Cornhill Magazine."

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## Music in Boston.

BOSTON, February 5, 1893.

**MR. BUSONI** gave his fourth and last piano recital in Union Hall the 30th ult. This reminds me that the date of his appearance in Vienna as a nine year old wonder-child was 1876, not 1866, as stated erroneously by the compositor or carelessly by me in THE MUSICAL COURIER of the 1st.

The program of the last recital of the series was as follows:

Chaconne for violin solo. Concert arrangement for the piano. (First time).....Bach-Busoni  
Fantasie, op. 15.....Schubert  
1. Étude-fugue.....Busoni  
2. Scène de Ballet.....Busoni  
Nocturne, C sharp minor.....Chopin  
Fourth Ballade, F minor.....Chopin  
Waldesrauschen.....Liszt  
Fantasie No. 1, "Lucrezia Borgia".....Liszt

The feature of this concert was the noble performance of the slow movement of the Schubert fantasie. No more elevated, pure and serene playing of the piano has been heard here this season. The pianist, like unto the gods of Epicurus, seemed to look down from a great height on petty mortals and their ant like strivings and commotions; or, like unto the tranquil deity of the East, he was lost in omphalic contemplation.

The chaconne of Bach sounded in the arrangement by Busoni as though it were conceived and worked out originally for a modern piano. Whether such arrangements are desirable or whether they are legitimate from an artistic standpoint admits of argument. This particular arrangement was thoughtful, dignified, and in the true spirit of Bach.

Mr. Busoni's own compositions show originality, fine taste and at the same time a hankering after cool harmonies. I wonder what Busoni would be now if he had not touched German soil in his youth and turned his back on Italy. When an Italian is possessed thoroughly with the demon of Germanism he is more German than the Germans.

Mozart, Beethoven, Schubert and Schumann did not escape Italian influence. An Italian—as Sgambati, for instance—writes on the other side of the frontier; he forgets the sensuous song of his native land; he does not catch the secret of the foreign folk song; he plays at metaphysics; he must be "deep" at any cost; and he then becomes a man without a country.

\* \* \*

Mr. and Mrs. Max Heinrich gave the first of two song recitals in the Meinaon Thursday afternoon. They were assisted by the Kneisel Quartet. The program included songs by Schubert, Franz and others, and duets by Mozart and Goring Thomas. The Kneisel Quartet played Beethoven's Quartet, op. 18, No. 2, the well-known andante from a quartet by Tschaiakowsky, and the scherzo from Schumann's op. 41, No. 1.

Singers and pianists who come to Boston are like kissing: they go by favor. The Bostonian plumes himself on the alleged fact that his city is musical, and that his fellow-townsmen are patrons of art. It is true that music is heard in this town. The symphonies of Beethoven, Schumann and Brahms, the overtures of Beethoven, Mendelssohn and Weber, are listened to with every appearance of reverence. Songs by the great German song writers and the composers of Boston are applauded with the proper degree of enthusiasm. Pianists plough through a familiar field. "The Messiah" is now given twice in the year. But it makes a vast difference whether the performer has been well recommended, whether it is secretly understood that a concert is a social event.

An amateur who pleases in the drawing room, and drowns the noise of teacups and saucers, is sure of a large audience and frenetic applause when he or she sends out cards for a recital in a public hall. Franz Rummel comes here, and the patrons and the patronesses of art have engagements that prevent attendance. Georg Henschel is sure of a crowded hall, and if he mouths and poses, or if he sings in most artistic fashion, applause follows in either case and rends the sky. If any work by Brahms is produced, it is a masterpiece. If a delightful composition of a comparatively unknown Russian or Frenchman is performed, there is a suspension of judgment until the authorities are consulted and the sheep really know which side to jump.

Here comes Max Heinrich, who is known on each side of the Atlantic as a singer of rare temperament and of occasional great moments. He does not sing by rote. He has his own idea of the meaning of a composer; he gives his own interpretation. You may quarrel with him at times in matters of vocal technic; but you certainly respect his individuality; you are often moved; you are often delighted. Whenever Heinrich has appeared here as a solo singer in diabolical or conventional rôle, in cantata or oratorio, he has held the audience in his hand. And yet, with the assistance of such well-known musicians as the members of the Kneisel Quartet, Mr. Heinrich faced a small audience last Thursday. He rose above natural discouragement and sang with musical appreciation and dramatic intensity. Mrs. Heinrich sang agreeably, for her voice is sympathetic and

she displayed taste. The feature of the concert was Mr. Heinrich's superb delivery of Schubert's "Omnipotence."

\* \* \*

The program of the fourteenth Symphony concert was as follows:

Overture, "Coriolan".....Beethoven  
Ballad, "The Skeleton in Armor".....Foote  
(First time in Boston.)  
"A Song of Destiny".....Brahms  
"Columbus March and Hymn".....Paine  
(First time in Boston.)

The Boston Symphony Chorus and Mrs. Barnard-Smith, Miss Carlsmith, Messrs. Geo. J. Parker and Clarence E. Hay assisted.

Mr. Foote's ballad is for chorus, quartet and orchestra. It is a musical setting of the familiar poem by Longfellow. The choice of a poem was unfortunate, perhaps, in that the lines do not readily suggest variety of rhythm. In Mr. Foote's composition there is a superabundance of the ternary.

This ballad is thirty-six octavo pages in length. To elaborate the detail of the poem might be a frittering away of any grand result. The detail is not elaborated in this case. On the other hand, there are no contrasting moods suggested clearly, there is no definite creation of a Stimmung. There are subdivisions, as allegro deciso and andantino, and so on, but there are no sharply drawn scenes of dramatic contrast. The chorus is questioner, narrator and answerer. The quartet is used for the story of the wooing and the death of the wife—for the scenes of comparative tenderness—but these scenes are without particular distinction.

The ballad is, first of all, undramatic. There is little evidence of imagination; there is little evidence of a sense of dramatic fitness. The very start is a disappointment. Why should the appeal to the skeleton be so hurriedly delivered? Why should this appeal be given to the chorus? Is there any horror expressed in the description of the awakening of the dead?

It would be an idle task to go through the ballad sentence by sentence and point out the inappropriateness of the music, for the music cannot be reproduced in this article, and verbal statements would seem purely dogmatic. But here is a striking instance of a failure to grasp the possibilities of the situation. The skeleton says:

Take heed, that in thy verse  
Thou dost the tale rehearse,  
Else dread a dead man's curse.

Surely "the dead man's curse" should be brought strongly to the attention of the hearer. It would not be necessary, perhaps, to stop the rush of musical thought and prepare "the curse" with the deliberation of a barn stormer in the scene in "Richelieu," but without such interruption harmonies could be used; instrumental color could be so applied that the necessary shiver would strike the hearer. Mr. Foote, on the contrary, arranges the voices in such a manner and employs such notation that the sentence does not come even clearly to the hearer; but the sentence, without dread import, is like an inarticulate gargling in a commonplace throat.

Neither is the rhythm always above reproach (see, for instance, page 15, where a false construction is given to the meaning of the words "Chanting his glory Bright," nor are the voices used skillfully to gain effects by simple means.

The instrumentation is, as a rule, dry and uninteresting. The voices are followed too often by instruments, and support becomes a distraction. There is little variety; there is little color.

Mr. Foote conducted the performance of his work. It is therefore fair to presume that it was given in accordance with his own wishes, particularly as he prepares the Symphony chorus for its work in public. On this occasion there was a marked disregard of the printed indications of the composer. There was hardly a pianissimo that was observed; there was a monotone of forte in passages that called for delicate treatment; forte was often fortissimo, and the climax was generally anticipated.

The chorus sang weakly and without discretion. In full passages there was not the sonority that comes from a well balanced chorus, competent, sure that the cause in which they engage is just. The enunciation was so defective that the hearer, even with the help of the program book, was often unable to detect the whereabouts of the singers.

\* \* \*

The cantata, by Brahms, has been heard here before, and its performance last evening was inferior to those that have preceded it. The symphony chorus is not yet prepared for close communion with our orchestra. The parts are not well balanced; the intonation is not always sure; the attack is lacking in decision, and last evening there was a decided want of definite information concerning the meaning of dynamic marks.

It is perhaps unfair to judge of Professor Paine's march after the hearing of it in Music Hall. It was written for a special occasion, for an immense hall, for an orchestra of 200, if I am correctly informed, and for a chorus of 5,000. The impression made last evening was not a favorable one.

There were signs of hard and honest work in plenty, but there were few strains of marked originality, and there were passages of triviality, pure and simple. Works written for such occasions are seldom of permanent worth. They serve their purpose and are speedily forgotten. Professor Paine has written music that honors himself and the land of his birth more than does this official composition composed expressly for the glory of the United States.

PHILIP HALE.

## Omaha (Neb.) Correspondence.

OMAHA, Neb., January 24, 1893.

**OMAHA** missed one musical entertainment which had been anticipated with considerable pleasure, because of an accident to Ovide Musin, who had been engaged by the Apollo Club to play with his company in Exposition Hall one one night last week.

One of the most enjoyable musical entertainments of the present winter occurred in St. John's Collegiate (Roman Catholic) Church last Sunday evening. The music on Christmas Day at this popular church was unusually pleasing, and the announcement of a still more attractive program, including several of the Christmas numbers, was sufficient to draw an audience that filled the large worship room to its utmost limit. There are good singers in St. John's choir, and there is evidence, too, of intelligent training in the choruses. The writer was particularly pleased with the alto solo in the "Credo," and with Captain Kinzie's singing of "O Salutaris." In the "Venite" chorus the angels' choir was placed in the tower and the shepherds' across the audience room behind partially closed doors. This arrangement gave beautiful effects, and made the sixth number of the program particularly enjoyable. Of the violin solos Schubert's "Serenade" was the best. Hans Albert is a genius, and I use the term correctly. A dozen strokes of his bow, and the audience is forgotten; but it does not forget the player, and I am sure that no music lover ever listens to his last note without regret.

On Wednesday evening of last week the 118th concert of the Ladies' Musical Society took place. The Philomela Lady Quartet furnished the program, which was made up entirely of vocal numbers. The writer was not present, but notices in our local papers were exceedingly favorable, special mention having been made of the quartet's singing of Macy's "The Chimes," and of Buck's "Annie Laurie." A catchy number entitled "Corn Bread," pleased the audience immensely. Three members of the quartet, Miss Clarkson, Mrs. Moeller, and Miss Bishop sang solo numbers, and were promptly encored.

An audience which crowded the new Ford & Carlton Music Hall to its limit assembled last evening to hear the "Rubinstein" recital, by pupils of Mrs. J. W. Cotton. This indefatigable woman, whose popularity may be inferred from the overflowing houses which always respond to her invitations, has in mind a series of concerts, one or two of which, at least, will be made up from the works of a single composer. There may have been a peculiar charm about the concert last evening because the songs and duets were Rubinstein's, and because the best two of his sonatas were included in the program, and almost faultlessly played by Hans Albert and Mrs. G. M. Hitchcock. Of Albert's playing I have often written, but I shall not soon tire of expressing appreciation of his remarkable gift of interpretation, and his musicianly performance. Mrs. Hitchcock has long been recognized as one of Omaha's most talented musicians, and a pianist of rare taste and ability. Mrs. Cotton is to be commended for bringing these enthusiastic players together in a program, and it is to be hoped that they may be heard again soon.

As an appropriate introduction, Mr. Wm. H. Alexander read a paper upon the life and accomplished work of the great composer, which was listened to with evident interest.

In former communications I have written of some of the singers whose names are on the program, therefore I shall only briefly refer to them now. Partly because it is a favorite of mine, and partly because it was very well sung, I enjoyed the "Angel" duet quite as much as any of the numbers.

In this connection, too, I am pleased to say a word concerning Miss Mary Poppleton's singing. The young lady has a voice of excellent quality, finely placed in the mezzo range and wonderfully full for a person rather slight in physique. She is young yet, having only finished her school life about a year ago, and for that reason has not often sung in public. To some of us who heard her for the first time last evening her singing was an agreeable surprise. With experience enough to remove the very natural nervous fright which hinders the best results to some extent, Miss Poppleton will easily take a place among the best vocalists this city has produced.

Another of Mrs. Cotton's pupils whose singing last night made a favorable impression is Miss Myrtle Coon. Her voice is evidently a high soprano, and she uses it to excellent advantage. I am told that she is now filling a place in one of our leading church quartets, where she pleases the people immensely. Mrs. Moeller and Mr. Wilkins are members of the Cathedral Quartet, and are too well known to all Omaha readers to need special mention, and yet when one hears songs so well sung as were the "Mariner" and "Yearnings," there is temptation to at least tell them of it. I have trespassed too largely upon your space already, but Mrs. Cotton has a host of well wishers here, and she is doing more to develop and lift up music and musical work in our city than any other single individual, therefore it is a pleasure to give more than a passing notice to the fruits of her labor and intelligence as they appear from time to time in these public recitals.

There is much in the immediate future of a musical character for Omaha. The violin pupils of Hans Albert will give a recital next week in Y. M. C. A. Hall. The Stryk-en-bias-Just Club has a concert set for February 3. The Omaha School of Music will dedicate its new rooms with a fine concert January 30. The Chicago Lady Quartet will be here February 9, and another similar company on the 16th. The Clan Gordon, of the Order of Scottish Clans, will celebrate Burns' birthday with a musical and literary program of excellent promise on January 25, and other minor entertainments are in sight. There has been unusual quietness in social circles this winter, and to that circumstance a part of our musical and literary activity can be credited. The change is enjoyable.

"CARAL."

## Correspondence.

## Portland Points.

PORTLAND, Me., January 19, 1893.

A DELIGHTFUL musical was held last Monday evening in the St. Luke's Parish House. The following numbers were most brilliantly given:

and solo—	
Minuet.....	Moskowski
Ballet music.....	Massenet
Miss Brown.	
Contralto solo, "The Clover Blossoms".....	A. W. Thayer
Miss Rice.	
Tenor solo—	
"O, Fair and Sweet".....	E. Nevin
"The River".....	
Mr. Geo. H. Griffin.	
Duet, "The Land of the Swallows".....	
Miss Pennell and Miss Champlin.	
Violin solo, "Ne Reve".....	G. Goltermann
Miss Beebe.	
Duet, "Autumn Wind".....	Roeckel
Mr. Geo. H. Griffin and Rev. Canon Sills.	
Contralto solo, "Reveries".....	W. H. Neidlinger
Miss Rice.	
Piano duet—	
"Country Dance".....	E. Nevin
"Spanish Madrigal".....	Josef Low
Mr. Harvey Murray and Mr. W. H. Carter.	

This is the first time we have had the pleasure of listening to Miss Brown, and we can safely predict a brilliant career for her. Miss Rice was in excellent voice and sang, as she always does, with such excellent expression and sympathy that she carried the house by storm. Mr. Griffin has a sweet and pleasing voice, and his "River" was deservedly encored, and he responded by repeating a portion of the same. The voices of Miss Pennell and Miss Champlin blended beautifully and they sung their pleasing duet very acceptably. Miss Beebe is another artist who has lately come to the front, and she favored us with beautiful strains from her violin in a highly finished manner. The duet by Messrs. Griffin and Sills was finely sung. Two of our best pianists favored us with some charming duets, "The Country Dance" captivating the large audience. Mr. Carter accompanied in a highly satisfactory manner. We understand we shall soon be favored with another affair of the same description.

HERBERT SYDNEY HANAFORD.

## From 'Frisco.

SAN FRANCISCO, January 16, 1893.

AS Edgar S. Kelley, whom I am glad to welcome back to his old home again, remarked to me the other day, "We are doing quite well here in a musical sense."

Especially is this true in the increased interest manifested regarding the higher class of music. I had not been able to attend one of Bauer's symphony concerts until last week. Imagine my surprise and pleasure at finding the Tivoli Theatre filled to overflowing with the best audience this city affords, many people standing in the aisles manifesting all the enthusiasm one used to see among the devotees of Moody and Sankey.

Mr. Bauer gave them a mighty good feast—the "Tell" overture, a Grieg suite, op. 46, and the Brahms' symphony in E minor—besides all of which Mr. H. B. Passmore, one of our most successful teachers, conducted an original overture, and Mr. S. G. Fleishman played the Beethoven variations in C minor and an original rondo fantasia in a manner that made us glad he has entirely recovered from the catastrophe which signaled his first endeavor to be heard among us, when, you will remember, his assembled audience neither saw nor heard anything of the pianist till next morning's papers told of his temporary loss of wits, and discovery at home in the cellar, alone with a flute! Just think of a pianist so far gone as that! But he is entirely recovered now, and plays delightfully.

Miss Josephine Godchaux also sang "Una Voce," the principal impression I got from which was that unless a singer is very great and can display wonderful vocal technic this sort of thing is not worth singing at all, but had better be played on an instrument.

I am bold enough to declare that unless singing is eloquent, I'd much prefer to hear instrumental music, which leads me to admit that as so little vocal music is eloquent my taste rather leans to the orchestra.

So I take my hat off to Mr. Bauer for the feasts he spreads every two weeks at the Tivoli. On the 20th inst. he promises us Goetz's symphony, op. 9; Tchaikowsky's "Nut Cracker Suite" (I wish he would use it on his horrible name), and the first performance of a new overture by Mr. Fred. Zech, Jr., another local teacher. No wonder Kelley says we're doing well.

Mr. Alfred Wilkie has brought his Palace Ballad Concert Series to the "end of the first lesson," and already announces a second series for next month. The fourth concert occurred on the 13th, p. m., when Mrs. L. Brechemin, than whom I know of no more eloquent singer here, was the principal lady artist. A pleasing feature of the program was a quartet setting of Eugene Field's poem, "The Brook," composed expressly for these concerts by Mr. H. J. Stewart.

I was amused to read in a recent COURIER that Ovide Musin, the violinist, whose friends got him elected an honorary member of the Bohemian Club, had only four compeers. Having belonged to that interesting and delightful institution for nearly twenty years, I consulted the list and found that, as it contains twenty-six names, instead of five, Musin's distinction is not quite so rare as might at first be supposed.

By the way, the club is building a magnificent new home for itself, five stories high and 130 feet square, which will be one of the finest club houses in America.

It deserves it, too, for, as "Uncle George" Bromley, its tute-

lary genius, once said to me, "This club's got more good fellows in it than any other institution on earth!"

Seeing the Christmas church programs in THE MUSICAL COURIER, I am a little pleased to note that none of them excel my own here in Grace Church, for which I got quite an enthusiastic acknowledgement from the people. One of the loveliest and most seasonable effects I obtained from an opening hymn, "Hark, what mean those Holy Voices," sung by a chorus of girls and the choir, to the organ accompaniment and a chime of bells. Though I arranged the thing, the result was far beyond my expectations. The bells were played by Mrs. Bosworth, in a manner so dainty and poetical that they were the very essence of the ensemble and elicited the unstinted admiration of everyone who heard them. The rector said the effect was so beautiful that "it went to the very marrow of his bones."

Prof. Samuel Adelstein, our apostle of the mandolin, preached his gospel to a large audience last week in Metropolitan Hall, by means of an enjoyable concert, of which his own tasteful playing was a principal feature. He had the aid of a number of other performers and the vocalists, Mrs. Shultz, Miss Birmingham and Mr. Fleming.

I've no doubt Adelstein made "an abundant harvest of souls," as the other Evangelists say, as the fruit of his zealous labors in the field of his peculiar cult.

The Tivoli, after a splendid run of business during the holidays with "The Trip to the Moon," has given a week of "Faust," so well done that they've continued it for a second, after which they will put on "La Belle Hélène." This opera house is unique. There is nothing like it in America. To it the population of this city owes its superior familiarity with operatic literature, and, thanks to Mr. Bauer's matinees, its acquaintance with much modern orchestral music. H. M. BOSWORTH.

## Denver Doings.

DENVER, Col., January 18, 1893.

THE musical season for 1892-3 has thus far progressed with considerable éclat. In fact, there is a feeling of pride and exultation over the existing state of affairs. It may be plainly said that this city has not been so highly favored for years as now, and few places the size of Denver are likely to enjoy such a combination of harmonious sounds, from so many really commendable sources, as we shall have during the winter.

This is not the work of a few enthusiasts, but the natural outgrowth of well directed labor for some time past in this centre of population, where are gathered some elements of genuine musical worth, now crystallized into forces that are quite sure to count for lasting good. A brief review of some of the factors referred to will prove interesting.

Duly classified they come in this wise: The Lehmann Quartet, the Hungarian Orchestra, at the Tabor Grand, and the Denver Symphony Society, all of which are newly established organizations devoted to instrumental music; the Apollo Club, of about thirty voices, and the Philharmonic Society, the latter entirely new, having nearly 200 voices, both being devoted to choral and part song work; the Lotus Ladies' Quartet of last year, the Euterpe Ladies' Quartet of this season's creation, and the well established and ever popular Mendelssohn Male Quartet, all doing professional labor in the field of quartet music.

Then there are several new vocalists and instrumentalists before the Denver public for the first time. It is not within the scope of this communication to give deserved mention in detail of all of these musical organizations now at work in our midst, but they may be taken up more particularly hereafter as events of importance shall transpire.

The Lehmann Quartet subscription concerts, of which there are to be twenty, nine having already been given, are a source of recurring delight, and, from the standpoint of a musical education, the opportunities which they offer can hardly be overestimated. These concerts are held on Tuesday evening of each week.

The personnel of the quartet is as follows:

Mr. George Lehmann, first violin, the central figure and originator, was born in New York city. He was sent to Leipzig by Wilhelmj in 1880, where in 1883 he played the "Hungarian Concerto," by Joachim, gaining the Helbig prize at the age of seventeen. Since then he pursued his studies with Joachim and Saurer, and has traveled throughout the musical world, being recognized as one of the foremost solo and quartet violinists.

Mr. Max Weil, second violin, pursued his studies at Leipzig and came to America as solo violinist, where he appeared in New York and Philadelphia with splendid success. He was also connected with Damrosch's Symphony organization and later, violinist of the Schumann Concert Company.

Mr. Paul Stoeving, viola, graduated at the Leipzig Conservatory at the age of nineteen. He was then received into the master class of the late celebrated Prof. Hubert Leonard in Paris, with whom he studied the master works of both the German and the French school. While on various concert tours in Europe and this country he established an excellent name as violin soloist and viola player, combining in his style of playing all the advantages of his French and German training.

Mr. Henry Schroeder, violoncello, was born at Berlin. His first concert tour was made with Fliege through Russia. Later he came to America as cellist in Thomas' orchestra. He has played in the East, and also with Wilhelmj and Ole Bull.

The notable feature of this week's concert was the production, for the first time in America, of the Smetana quartet, an analysis of which was given in THE MUSICAL COURIER by Mr. Rudolph King, the Vienna correspondent, after its first performance at a recent concert given by the Ross Quartet in Vienna. It is only necessary to add that the large audience present showed a marked appreciation of the very skillful handling which was given this notable work by the artists of the Lehmann Quartet.

The vocal soloist of the evening was our own Mrs. Jay A. Robinson, contralto, who gave the aria from "Samson and Delilah" in perfect voice and a thoroughly artistic manner. Another singer who has given character to the Lehmann concerts is Mr. Willis E. Bacheller. His first appearance in Denver was at the

second concert of this series. Mr. Bacheller is a native of the State of Maine, and recently returned from Italy after three years of study under Italy's most celebrated voice teacher, Vincenzo Vannini. Mr. Bacheller made his debut in this country at the Worcester Musical Festival September last, when he sang the difficult solo from Verdi's Requiem Mass, the "Ingemisco." It is enough to say that he was heartily recalled upon that occasion, and was the recipient of words of praise from the conservative conductor Carl Zerrahn.

Mr. Bacheller has a pure tenor voice, clear and strong, of power and quality especially adapted to oratorio and concert music. Perfect enunciation, correct phrasing and careful expression, with an easy style and graceful personal appearance, are the elements which are winning for him popular favor. Mr. Bacheller is now engaged as tenor in Unity Church choir.

There is much interest shown in the musical events now occurring, of which, in our next we shall speak of the new College of Music now being organized with a staff of eighteen professors.

WILLIAM A. GIBSON.

## Newark Music.

JANUARY 20, 1893.

THE annual concert of the faculty of the Park Conservatory of Music was given in the Universalist Church on Thursday evening, January 20. A fine program was artistically rendered. A brief period of pleasure was enjoyed by those who listened to the Gade, Neils Trio, op. 42, four movements, played by Mr. Frederic C. Bauman, piano; Mr. Otto K. Schill, violin, and Mr. Emil Knell, cello. The trio were in excellent form and played in justice to themselves and the composer. This is the first season of the combined work of these gentlemen, whose individual merits need no laudations. As ensemble players this was their first public appearance in Newark, and proved an instantaneous and complete success. Their work throughout was unselfish and marked by a generous style, deep musical feeling and artistic finish.

Mr. William R. Williams, who sang the recitative and aria from "Louise Miller," was in excellent voice and obliged to respond to a vigorous recall. Mr. Knell gave two cello solos, "Cinq-taine" and "La Fileuse," by Gabreil, and achieved a success. He possesses a fine cello, he has a beautiful tone and a good technic, and his playing is imbued with delicacy and spirituality. Newark is fortunate in having a cellist of Mr. Knell's excellence as instructor of the Park Conservatory of Music. Mr. Schill gave a refined performance of Carl Bohm's poetic melody "Legend," and a deft execution of "Mazurka de Concert," by Musin. Mr. Schill's virtuosity is free from mannerism or sentimentality; he played with remarkable fluency. As an encore he gave a finished rendering of Schumann's "Trauereien."

Mr. Bauman's interpretation of Nicolai's overture to "Merry Wives of Windsor" (for organ) was played excellently and with good effect. A fine number of the program was the Bach-Gounod "Ave Maria," arranged from second prelude of Bach, sung by Miss Amy Ward Murray, accompanied by violin, cello, piano and organ. Miss Murray sang easily and in good quality of tone, the voice well placed toward the lips; her intonation was above reproach. Later on Miss Murray and Mr. Williams gave an unfeigned performance of Lucatani's duet "Un Noote à Venezia." Mr. John H. B. Conger was the efficient accompanist, and Mr. L. Marshall Darrach, teacher of oratory and elocution of the Park Conservatory, gave a reading.

Mr. Derrach announces a series of Lenten recitals at Association Hall (under the auspices of the Conservatory) on Saturday afternoons of February 18, March 4 and March 18. He will be assisted by Miss Amy Ward Murray, Mr. Otto K. Schill, Mr. Emil Knell and Mr. Frederic C. Bauman. This is an agreeable prospect.

The long rehearsed performance of the Newark Opera Company (amateurs) took place on the evenings of January 24 and 25 at the Grand Opera House. This was the initial performance of the second season of the organization.

Gilbert and Sullivan's harmonious opera, "The Gondoliers," was in its entirety creditably performed by the company on Tuesday. There were a few noticable hitches, incident to a first night performance, but on Wednesday the opera went with more smoothness. Large and interested audiences greeted the company and gave ample evidence of their good will and encouragement. The principals acted and sang well, and the choruses, with the exception of a little indecision in the attacks, were given vigorously.

Mr. Joseph J. Mullen as the "Duke of Plaza-Tora," and Mrs. King as the "Duchess," showed unusual familiarity with their parts and acted better than the average amateur. Miss Elverson, as "Gianette," was tuneful and captivating. The other ladies of the cast were: Mrs. Montgomery, Miss Alston, Miss Lyde Marsh, Miss Miller, Miss King and Miss Law, who sustained the principal minor parts. The characters of "Giuseppe" and "Marco Palmiere" were assigned to Mr. Walter Howarth and Mr. George J. Kirwin, who acted and sang cleverly. Mr. Howarth especially deserves commendation for his part of the performance. Mr. William J. Mullen made a capital "Grand Inquisitor."

From a musical rather than a dramatic standpoint of the opera the work of the company commended itself to the audience. The solos and concerted numbers were well sung and showed good training. The orchestra was faulty, and seemed to be in a combative mood with the singers, and Mr. Smith, the conductor, had his hands full in trying to control their impetuosity. Credit is due to Mr. Harry Dixey, the stage manager, and to Mr. C. Wenham Smith, the able musical director of the company.

On January 25 Mr. Louis Arthur Russell gave his ninth lecture on "The Orchestra." It was the most interesting and instructive lecture of the course, and was illustrated at intervals by musical instruments applicable to the subject. Mr. Russell had the attention of a large and interested audience.

The Ladies' Choral Club, of which Miss Ada Douglass, organist of Trinity Church, is the leading spirit, will give their first concert of this season at Association Hall, February 3. "The Fisher Maiden," a cantata by Henry Smart, arranged for female voices, will be sung, together with some shorter pieces. The



soloists will be Mr. George Simonds, baritone, and Mr. Emil Knell, cellist.

A special service of song was given at St. Paul's M. E. Church, January 29. Mr. George Bruen, who is the popular organist and choir master of the church, arranged a fine program. Mr. Ackerson, the tenor of the choir, sang by request "Star of Bethlehem," by Adams; Mrs. Taylor, soprano and Mr. Thomas Bott, basso, sung H. Smart's duet, "Love Divine," and in the quintet, "Oh Saving Victim," by Jonas. Mrs. Taylor sang the soprano obligato. The choir was assisted by Miss Annie Kelly, of Chicago, soprano; Miss Corinne Lyle, pianist, and Mr. Milton H. Gruet, Newark's popular violinist.

At the Roseville Avenue Presbyterian Church on Sunday evening, January 29, the soloists were Miss Adelaide Foresman, contralto, and Dr. Carl Martin, bass. Miss Foresman's solo was "Love not the World," by Sullivan, and Dr. Martin sang, "Lo, a Mind Worn and Weary," by Tosti. The duets were, "Lord is My Light," by Buck, and "Rejoice in the Lord," by Schaefer. MABEL LINDLEY THOMPSON.

## Grand Opera in French

AT THE MANHATTAN OPERA HOUSE.

MR. HAMMERSTEIN takes pleasure in announcing the engagement of the celebrated Grand French Opera Company, now ending their annual engagement in New Orleans. This is acknowledged to be the greatest grand French opera company that has ever come to this country, and for the importation of which the New Orleans elite annually subscribe to the extent of \$100,000. All of the principal artists comprising the company are operatic celebrities in France. At the head of the same stand Director Mauje, while the musical direction stands under Mr. Lematte and Mr. Lagye. The rest is as follows:

Soprano dramatique.....Miss Schwyer-Lamatte  
Soprano legere.....Miss Jan. Boyer  
Contralto.....Miss Mounier  
Contralto.....Miss Boudous  
Tenor.....Mr. Raynaud  
Tenor.....Mr. Lafarge  
Tenor.....Mr. Gluck  
Baritone.....Mr. Chauvreaux  
Basso.....Mr. Malzac

Also Mr. Houdin, Mr. Winnel, Mr. Rossi, Mr. Verdont, Mesdames Nozat, Trouen, Evardie. Another branch of the company is comprised of the members performing in opera comique. They are Messrs. Jannone, Rouviere, Duvivier, Rovhe, Vincent, and Misses Lea Sainti, Urcain, Felix, Duvivier, Bardou, Elate. The most important feature of this great organization consists in the fact that they have a repertoire of grand opera including the greatest operatic novelties of latter days and never heard in New York before, such as "Sigurd," "Le Roy D'ys," "Roland a Rouvieu," "Esclaramonde," "Charles VI," "Samson et Delilah." These operas will nevertheless not interfere with the production of older operas, such as "Hueguenots," "Robert le Diable," "Lohengrin," "Hamlet," "Faust," "Le Prophete" and others.

The opera comique branch also will give to the New Yorkers a taste of real French opera comique. Among the novelties that are on their repertoire is the great Parisian success "La Garconniere," in three acts, by Messrs. Medina and Julienne. This immense organization carries an orchestra of fifty picked Parisian musicians, a chorus of eighty and a ballet celebrated for personal beauties and artistic accomplishments. In this ballet there are not less than five celebrated premier danseuses—Misses Lelia, Rossi, Loshel, Varga and Baglia. The maitre de ballet is Mr. d'Allesandria.

The company will arrive in this city next week and open the season of eight weeks Tuesday, February 21, with Reyas' "Sigurd," to be followed on the 23d by Lagos' "Le Roy D'ys" in the evening, and the opera comique "La Garconniere" at the matinee of the same day. All orchestra seats will be \$2; boxes, \$15 and \$20; balcony, \$1.50 and \$1; family circle, 75 cents and 50 cents; general admission, \$1.

**Alice Mandelick.**—Miss Alice Mandelick, the contralto, had great success at the recent Ogdensburg Musical Festival, where she sang in "The Earl King's Daughter" and at the afternoon concert.

**At Last!**—Rafael Joseffy has signed a contract to play a series of concerts with the New York Symphony Orchestra, Walter Damrosch director. He will not be heard in New York, however, as he will play only on their spring tour, including such cities as Boston, Cleveland, Toronto, Montreal, &c. The contract was arranged by Mr. Joseffy's agent, Henry Wolfsohn.

**Callers.**—Mrs. Salina Cottlow and Miss Gussie Cottlow, Miss Cecelia Schiller, Frank van der Stucken, José Vianna da Motta, Wm. C. Carl, Natrop Blumenfeld, Frederic Reddall, George M. Nowell, the well-known pianist of Boston; Gustav L. Becker and Chas. A. Rice were among the callers at this office last week.

**The Scharwenka Recitals.**—The first recital of romantic piano music by Mr. Xavier Scharwenka occurred yesterday afternoon at the Madison Square Garden Concert Hall. It was a Chopin program. It will be duly reviewed in our next issue. The second recital will take place next Tuesday afternoon and will be devoted to the works of Schumann.

## Dayton, Ohio, Music.

THE Mozart Club, composed of ladies, gave a morning recital at Mrs. Kneisly's studio last Thursday, with the following excellent program:

Concerto, D minor.....Mozart  
(First movement, Hummel cadenza.)  
Miss Hyers.  
Second piano, Mrs. Kneisly.  
Recitative and aria, "Le Nozze di Figaro".....Mozart  
Miss Stout.  
Essay, "Germany Pre-eminent in Instrumental Music".....  
Miss Mary Thresher.  
"The Secret".....Brahms  
"Sunday".....  
Miss Reibold.  
"Waldscenen".....Schumann  
Eintritt.  
Vogel als Prophet.  
Jagdlied.  
Miss Williams.  
"Adelaide".....Beethoven  
Mrs. H. H. Bimm.  
Symphonie, G minor.....Mozart  
Mrs. Kneisly, Mrs. Eby, Miss Hyers, Miss Williams.

The 157th Conservatory recital took place Thursday evening. The second Andrews-Marsteller-Zwissler chamber music concert, Friday evening, had the following program:

Sonata for piano and cello, op. 18.....Rubinstein  
String quartet, op. 18, No. 1.....Beethoven  
For violin—  
Romance.....Bruch  
Hungarian Dance.....Brahms-Joachim  
Trio for piano, violin and cello, op. 68.....Mendelssohn

Great improvement was made in the piano ensemble works. Miss Andrews toned down to a very acceptable ensemble, and with perseverance in this direction she will recover her composure and secure more artistic results. The string quartet proved a little ambitious for the present combination of players, and doubtless caused Mr. Marsteller considerable nervous anxiety, to which latter state may be attributed his somewhat faulty intonation. 'Tis unusual to hear Mr. Marsteller off pitch. Mr. Arthur Cavendish has resigned from Prof. Harry Browne Turpin's choir. Alas, so soon!

The Philharmonic Society last Tuesday at its regular rehearsal commenced the study of the "Jubilate," by Handel. The society is still flushed with victory over the recent concert, which was a complete success from every point of view. The criticisms of the best judges have been highly favorable to the society, and the choruses as well as the solos gave eminent satisfaction.

## Musical Items.

**Praise for Minnie Wetzler.**—Speaking of the recent concert of the Boston Symphony Orchestra at Cambridge, Mass., the "Tribune" of that city has the following to say of Miss Minnie Wetzler, who was the soloist:

Much interest was centered in the debut of Miss Minnie Wetzler, a young pianist not yet out of her teens, who has been a favorite pupil of Clara Schumann for the last seven years. The modest, winning manner of the young artist immediately prepossessed the audience in her favor, and her fine performance of Weber's brilliant Concertstück aroused much enthusiasm. In addition to an already large technique, there is a peculiar charm and individuality in her playing which seems to be the result of a quick intelligence, combined with a rare degree of magnetism. She was especially satisfying in the "presto," which was given with a youthful exuberance and freshness which completely captured her listeners. Her solos were no less successful. The beautiful Chopin nocturne, too infrequently heard, was played with genuine feeling and sentiment, while the interpretation of the B flat minor Scherzo was a positive surprise. Her beautiful sympathetic tone and devoted absorption in her work bring to light a poetic beauty which many an older and more famous performer has failed to reveal. It would seem as if Mrs. Schumann's predictions of a brilliant future for her pupil were bound to be verified.

Miss Wetzler plays with the orchestra this evening at Philadelphia and at the Brooklyn concerts Friday and Saturday.

**"Faust" at Yonkers.**—The students of the National Conservatory of America will repeat this evening in Yonkers the very successful performance of "Faust" which they gave in Brooklyn last week. There will be a few changes in the cast and Mr. Gustav Hinrichs will again conduct.

**Operatic Hopes and Fears.**—The plan proposed by George Henry Warren for the reorganization of the Metropolitan Opera House Company and the rebuilding of the theatre has been formally abandoned in favor of the scheme suggested by Henry Clews, which provides for the buying in of the property at the auction sale on February 14 if thirty-four stockholders pledge themselves to subscribe \$25,000 each in cash and take a like amount in bonds.

The Clews committee met Monday at the office of Mr. Clews and received the following from the Warren committee, which was ordered to be sent to all stockholders:

"This committee regrets extremely that it has been impossible to obtain the \$1,000,000 contemplated under the plan committed to them, and therefore, in accordance with a previous resolution passed by them, they hereby notify you of the failure of the plan.

"The committee has been able to secure for its subscribers, however, owing to the courtesy of the stockholders' committee, composed of Messrs. Henry Clews, J. Pierpont Morgan and Charles Lanier, the option for the subscribers under this plan to subscribe for boxes under the plan of that committee.

"You are therefore requested to immediately notify Mr. Henry Clews, chairman, at No. 15 Broad street, whether you desire a box or any part of a box under his plan.

"It is the sincere wish of the members of this committee

that all those stockholders who desire the rebuilding of the Metropolitan Opera House should immediately co-operate with Messrs. Henry Clews, J. Pierpont Morgan and Charles Lanier in their endeavor toward that end.

"Your attention is again called to the fact that the Metropolitan Opera House property is advertised to be sold on February 14 next, and you are earnestly requested to make no delay in immediately communicating with Mr. Henry Clews, chairman.

"R. T. WILSON,

"W. SEWARD WEBB,

"GEORGE HENRY WARREN,

Committee.

"Dated New York, February 6, 1893, at 5 P. M."

Members of the Clews committee are sanguine of procuring a sufficient number of subscribers to warrant them in proceeding with the organization. More than one half the necessary thirty-four have subscribed.—"Herald."

## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During a period of thirteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Pauline Scholler-Haag
Ida Klein	Ivan B. Morawski	Jean de Reszke
Sembranch	Leopold Winkler	Marchesi
Christine Nilsson	Costanza Donita	Laura Schirmer
Scalchi	Carl Reinecke	P. S. Gilmore
Gonzalo Nufiez	Heinrich Vogel	Kathinka Paulsen White
Marie Roze	Johann Sebastian Bach	Rose Schottensfels
Ritka Gerster	Peter Tschalkowsky	Mrs. Johnstone-Bishop
Nordica	Jules Perotti—2	Max Bruch
Josephine Yorke	Adolph M. Foerster	L. G. Gottschalk
W. C. Carl	J. Hahn	Antoine de Kontski
Emma Thursby	Thomas Martin	S. B. Mills
Muriel Carreño	Clara Poole	E. M. Bowman
Minnie Hauk—2	Pietro Mascagni	Otto Bendix
Materna	Richard Wagner	H. W. Sherwood
Albani	Theodore Thomas	Florence Drake
Emily Vinant	Dr. Damrosch	Victor Nessler
Lenie Little	Campanini	Johanna Cohen
Muriel Celi	Jenny Meyer	Charles F. Tretbar
James T. Whelan	Constantin Sternberg	Jennie Dickerson
Eduard Strauss	Dengremont	E. A. MacDowell
Elenor W. Everest	Galassi	Theodore Reichmann
Marie Louise Dotti	Hans Balatka	Max Treuman
Furcb-Madi—3	Liberati	C. A. Cappa
John Marquardt	Anton Strauss	Hermann Winkelmann
Zélie de Lussan	Anton Rubinstein	Domizetti
Antonio Mielke	Del Puente	William W. Gilchrist
Anna Bulkeley-Hilla	Joseffy	Ferranti
Charles M. Schmitt	Julia Rivé-King	Johannes Brahms
Frans Lachner	Hope Glenn	Meyerbeer
Louis Lombard	Louis Blumenberg	Moritz Moszkowski
Edmund C. Stanton	Frank Van der Stucken	Anna Louise Tanner—2
William Courtney	Frederic Grant Gleason	Piloteo Greco
Josef Staudigl	Ferdinand von Hiller	Wilhelm Junck
E. M. Bowman	Robert Volkmann	Fannie Hirsch
John Minnie Richards	Julius Riets	Michael Banner
Arthur Friedheim	Max Heinrich	Dr. S. N. Penfield
Clarence Eddy	A. L. Guille	F. W. Riesberg
Mr. & Mrs. C. H. Clarke	Ovide Musig—3	Emil Mahr
Fannie Bloomfield	Theodore Habelman	Otto Sutro
S. E. Jacobson	Edouard de Reszke	Carl Faelten
C. Mortimer Wiske	Louise Natali	Belle Cole
Emma L. Heckle	Ethel Wakefield	G. W. Hunt
Edward Grieg	Carlisle Petersilea	Georges Bizet
Adolf Henselt	Carl Retter	John A. Brockhoven
Eugen d'Albert	George Gemblender	Edgar H. Sherwood
Lili Lehmann	Emil Liebling	Grant Brower
Leandro Campanari	Van Zandt	F. H. Torrington
Blanche Stone Barton	W. Edward Heimendahl	Carrie Hun-Kun
Amy Sherwin	S. G. Pratt	Pauline L'Allemand
Achille Errani	Rudolph Aronson	Verdi
Henry Schradieck	Victor Capoul	Hummel Monument
John F. Rhodes	Albert M. Bagby	Berlioz Monument
Wilhelm Gericke	W. Waugh Lauder	Haydn Monument
Frank Taft	Mrs. W. Waugh Lauder	Johann Svendsen
C. M. Von Weber	Mendelssohn	Johanna Børst
Edward Fisher	Hans von Bülow	Saint-Saëns
Charles Rehm	Clara Schumann	Pablo de Sarasate
Adele Aus der Ohe	Joachim	Jules Jordan
Karl Klindworth	Ravogli Sisters	Albert R. Parsons
Edwin Klahre	Frantz Liszt	Mr. & Mrs. G. Hensche
Helen D. Campbell	Christine Demost	Bertha Pierson
Alfredo Barili	Dora Henningsen	Carlos Sobrinho
Wm. R. Chapman	A. A. Stanley	George M. Nowell
Montegrifo	Ernst Catenhusen	William Mason
Mrs. Helen Ames	Heinrich Hofmann	F. X. Arens
Eduard Hanslick	Emma Eames	Anna Lankow
Oscar Beringer	Emil Saue	Maud Powell
Princess Metternich	Jessie Bartlett Davis	Max Alvary
Edward Dannreuther	D. Burmeister-Petersen	Josef Hofmann
Ch. M. Widor	Willis Nowell	Händel
Rafael Diaz-Albertini	August Hyllested	Carlotta F. Pinner
Otto Roth	Gustav Hinrichs	Marianne Brandt
Anna Carpenter	Xaver Scharwenka	Henry Duzens
W. L. Blumenschein	Heinrich Boetel	Emma Juch
Richard Arnold	W. E. Haslam	Fritz Giese
Max Bendix	Carl E. Martin	Anton Seidl
Helene von Doenhoff	Jennie Dutton	Max Leckner
Adolf Jensen	Walter J. Hall	Max Spicker
Hans Richter	Conrad Ansoorge	Judith Graves
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Margaret Reid	Emil Steger	Anton Bruckner
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E. S. Bonelli	Louisa Svecenski	Attalie Claire
Paderewski	Henry Holden Huss	Mr. and Mrs. Lawton
Stavenhagen	Neally Stevens	Fritz Kreisler
Arrigo Boito	Dyas Planagan	Virginia F. Marwick
Paul von Jankó	Adele Le Claire	Richard Burmeister
Carl Schroeder	Anthony Stankowitch	W. J. Lavin
John Lund	Moriz Rosenthal	Niels W. Gade
Edmund C. Stanton	Victor Herbert	Hermann Levi
Heinrich Gudehus	Martin Roffer	Edward Chadfield
Charlotte Huhn	Joachim Raed	James H. Howe
Wm. H. Rieger	Felix Mottl	George H. Chickering
Rosa Lindé	Augusta Oström	John C. Fillmore
Henry E. Abbey	Mamie Kunkel	Helene C. Livingstone
Maurice Grau	Dr. F. Ziegler	Frans Wilczek
Eugene Weiner	C. F. Chickering	Alfred Sormann
Marion S. Weed	Villiers Stanford	Carl Busch
John Philip Sousa	Louis C. Elson	Alwin Schroeder
Adolph Hoppe	Anna Burch	Mr. and Mrs. Nikisch
Anton Rubinstein S. C.	Mr. and Mrs. Alves	Dora Becker
Paderewski S. C.	Ritter-Gütze	Jeanne Franko
Richard Wagner S. C.	Adele Lewing	Frank Taft
Charles Gounod S. C.	Hugo Goerlitz	Velesca Frank
Hector Berlioz S. C.	Anton Seidl S. C.	Furcielo Busoni S. C.
Eugenia Castellano	Theodore Thomas S. C.	Frida DeGoble-Ashforth
Henri Marteau	Frantz Liszt S. C.	Theodore Pafflin S. C.
Giose Family	H. Helmoltz S. C.	Caroline Ostberg
	Joseph Joachim S. C.	Marie Groebli

# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

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—BY THE—

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ESTABLISHED JANUARY, 1880.

No. 675.

NEW YORK, WEDNESDAY, FEBRUARY 8, 1893.

PHILADELPHIA as a piano manufacturing city has acquired its present standing to a very considerable extent through the honest business method of the Lester Piano Company.

They are plain, hard working, matter of fact business men, and receive from their fellow townsmen the respect which is their due.

CERTAINLY the cleverest and most useful advertising device ever sent out in the music trade is the little gift of Davenport & Treacy, in the form of a small clock which is arranged as a paper weight. It is something that will last for years, something that will always keep their name in mind, and will remind one that Davenport & Treacy are working during every revolution of the hands.

PROBABLY the most important deal that has of late been consummated by Mr. Otto Braumuller, president of the Braumuller Company, is that which assures his piano the best representation possible to be attained in Chicago. He has closed with Lyon & Healy, who will hereafter handle the Braumuller piano in their territory, which means that they have carefully examined the instruments and found their

merits of sufficient value to add them to their always carefully restricted line of pianos.

There is another transaction nearly completed which will place the Braumuller in a leading position with another large Western house—but of this more later.

MR. CHARLES H. PARSONS has received many congratulations on the acquisition of the extensive and desirable space which he has secured for his exhibit of pianos and organs at the world's fair.

The Needham people fully believe in the efficacy of a strong exhibit; that it will carry weight, and leave an impression on the mind of the beholder, which will be a benefit to any manufacturer.

IT is not usual that one town is visited on one day by so many men of piano and organ fame as was the case in Cincinnati one day of last week, when the registers showed the signatures of J. A. Norris, with Lyon & Healy; Mr. Hemingway, of Wilcox & White; Major Howes, of Hallet & Davis; P. J. Gildemeester, of Gildemeester & Kroeger; W. Harry Poole, of C. C. Briggs & Co.; Frank King, of Wissner's; Mr. S. C. Clark, of the new Detroit house; Mr. Nooley, of Toledo; Edward Ambuhl, of Chickering & Sons; Joseph McCann, of Xenia, Ohio, and John J. Harrell, who has just been engaged to take charge of the Smith & Nixon Pittsburg store.

PRESIDENT PETER DUFFY, of the Schubert Piano Company, has a fine sense of what is taking in an advertisement, and has been doing some effective work lately in the city papers in connection with the Fourteenth street store.

Cleverly worded ads. that catch the eye, claim the attention, and leave a favorable impression with the reader.

His manner of putting the qualities of the Schubert pianos before a reader almost always creates a desire on the part of that reader to see the piano.

The sale is half made when you can get a customer in the store.

THE first shipment to Lyon & Healy of Keller Brothers pianos was made a few days since from Bridgeport. Keller Brothers & Blight feel that they have reason to congratulate themselves on the business of 1892. It was fully equal to their expectations in both the output of the factory and the safe disposition which was made of the product.

No losses, no long drawn out accounts, no consignments—just a clean, profitable business.

Mr. O. W. Lane, formerly doing a publishing business in Gloucester, Mass., has established himself in Boston, at 611 Washington street, and will handle the Keller Brothers pianos.

WE are not at liberty at present to make known the particulars of the scheme, nor are we fully informed in regard to it ourselves, but have every confidence in recommending to the attention of our readers, and especially to those well up in the solution of mechanical and engineering problems, the series of six drawings, accompanied by suitable explanatory matter, &c., that is shortly to appear in our columns, under the editorship of Messrs. C. C. Briggs & Co., the piano manufacturers, of "Briggs with the soft stop" fame.

Messrs. Briggs will propound a difficult mechanical problem, one solution of which they intend to make clear in the series of articles referred to. The public will doubtless be interested to put Messrs. Briggs' statements to practical test, or to know of the test having been made practically. However, as we are not in a position to make known any details now, we will simply advise our readers of the matter as being sure to awaken their keenest interest and merit their investigation.

—Mr. H. R. Moore, of the A. B. Chase Company, of Norwalk, Ohio; Mr. Albert Krell, Jr., of Cincinnati, Ohio; Mr. Steve J. Owens, of Lancaster, Pa., and Mr. W. A. Munn, of the Loring & Blake Company, Worcester, have been recent visitors in this city.

### Droop's New Building.

IT is possible that there will be erected on the north side of Pennsylvania avenue a fine new business building. Mr. E. F. Droop is anxious to secure better quarters than those he now occupies on that thoroughfare between Ninth and Tenth streets.

The owner of the building which he occupies, in connection with Mr. John W. Boteler, has had a proposition presented involving the removal of the present structure, which has a frontage of 50 feet and extends back to D street. On this site it is proposed to erect a fine modern four story building. It is not known whether this proposition will be accepted, but in the event that it is and the building is erected it will be a notable departure in the history of Pennsylvania avenue.

The number of out and out new buildings that have been erected on that side of the avenue within the memory, not exactly of the oldest inhabitants, but at any rate of not very young inhabitants, could easily be enumerated on the fingers of one hand. The buildings that were erected before the war have been made to serve the needs of modern business as well as they could.

That this duty has not been very well performed is shown by the fact that Pennsylvania avenue no longer occupies the position of the leading business street of the city. That it will always be one of the most prominent thoroughfares of the city is not questioned, but there is no doubt that it will not regain its prominence as a business centre as long as the present policy is pursued of allowing old, antiquated buildings to occupy the valuable sites.—Washington "Star."

### Sutro Hall Dedicated.

MRS. OTTO SUTRO gave a large musicale at Sutro Hall on February 1, which was attended by a throng of musical and fashionable people. The hall was brilliantly lighted and adorned with evergreens, and every one present was in full evening dress, making the hall a gay picture of bright colors. It was one of the largest private musicales ever given in Baltimore, and was participated in by many of the most prominent professional and amateur musicians in the city.

An interesting event of the evening was the first performance of the new "Dedication March," written by Mr. W. Edward Heimendahl in honor of the opening of Sutro Hall and dedicated to Mrs. Sutro. It is scored for four pianos (sixteen hands), baritone solo and chorus, and is a brilliant composition. The German text was written by Edward Leyh and the English translation by Emil Sutro, a brother of Mr. Otto Sutro. After the music a supper was served.

### Gorgen & Grubb.

THESE action makers, located at Nassau, N. Y. are contemplating an extensive addition to their plant if they remain where they are.

There is some talk however that they may abandon their factory buildings at Nassau and remove to a place more conveniently located for business.

For several months each year the roads are almost impassable, and as Nassau is 8 miles from a railroad station, transportation of material is a matter of extreme labor and expense.

Advantageous offers have been made Messrs. Gorgen & Grubb from several points, and the chances are that they will see the benefit of establishing themselves in a thriving manufacturing point, where they can be more in touch with the rest of the world and not sink more money in buildings so far removed from the marts of business.

Mr. Gorgen has been seriously ill for some time.

—Mr. Cornwall, of Cornwall & Patterson, Bridgeport, Conn., who has been ill with pneumonia, is reported as convalescing.

—Hoffman & Robinson, of Lyons and Newark, N. Y., are handling the Kranich & Bach pianos for their leader.

—The card of Klock & Stevens, Marietta, Ohio, who are placing on the market something entirely new in the reed organ line, will be found in this issue.

—Mr. William Howe, of Elias Howe Company, Boston, has invented a chin rest for violins and violas, which for simplicity in construction and perfect adjustment is superior to almost any rest in the market.

—August Riechers, the well-known maker and repairer of violins in Berlin, died lately. He was a pupil of Bausch in Leipzig, and after a long wanderjahr settled down in Hanover in 1860, where he became intimate with Joseph Joachim. When the latter went to Berlin he induced the instrument maker to transfer his energy to the banks of the Spree. There he developed into a admirable maker, and was regularly employed by Joachim, Sarasate and others.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects and designers, 715 Bort Building, Chicago, Ill.





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461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

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ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

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World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument  
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## St. Michael's Church Organ.

THIS grand organ, presented to St. Michael's Church, New York city, by Miss S. R. C. Furniss, Mrs. J. E. Zimmerman and Miss Clementina Furniss, has just been completed by the eminent builders, Messrs. Geo. Jardine & Son, who have introduced many valuable improvements in the action and voicing; manuals, pedals and drawstop action being all on the pneumatic system, enabling the performer to control all its tonal resources, from the most delicate pianissimo to the combined fortissimo of its 45 registers and 2,784 pipes (the longest of which is 32 feet).

The organ contains every variety of tone known in organ schools; the deep majestic tones of the English diapasons, the individuality of the French solo instruments and the rich chorus effects of the German organs. The wind supply is furnished by a large bellows in the crypt of the church, which is driven by a gas motor of improved construction. In the organ are four reservoirs feeding from the main bellows of various pressures of wind.

The organ now ranks as one of the largest and finest instruments in the country and worthy of the noble edifice it adorns.

## SPECIFICATION.

Compass of great organ.....CC to a, 58 notes  
Compass of swell organ.....CC to a, 58 "  
Compass of choir organ.....CC to a, 58 "  
Compass of pedal organ.....CCCC to f, 30 "

## GREAT ORGAN.

Pipes.		Pipes.
1 Double open diapason, 16 feet.....metal. 58	7 Clarinet flute, 4 feet, metal and wood.....58	
2 Open diapason, 8 feet....." 58	8 Twelfth, 3 feet.....metal. 58	
3 Gamba, 8 feet....." 58	9 Fifteenth, 2 feet....." 58	
4 Doppel flute, 8 feet.....wood. 58	10 Mixture, 3 and 4 ranks....." 230	
5 Stopped diapason amabile, 8 feet.....metal and wood. 58	11 Double trumpet, 16 ft. " 58	
6 Octave, 4 feet.....metal. 58	12 Trumpet, 8 feet....." 58	
	13 Clarion, 4 feet....." 58	

## SWELL ORGAN.

Pipes.		Pipes.
14 Bourdon, 16 feet.....metal and wood.....58	21 Cornet, 3 ranks.....metal. 174	
15 Violin Diapason, 8 feet, metal.....58	22 Cornopean, 8 feet....." 58	
16 Salicional, 8 feet.....metal. 58	23 Oboe and bassoon, 8 feet....." 58	
17 Stopped diapason, 8 feet, metal and wood.....58	24 Vox humana, 8 feet....." 58	
18 Quintadena, 8 feet.....metal. 58	Made on the same scales as in the celebrated Freiburg organ.	
19 Violin principal, 4 feet....." 58		
20 Flageolet, 2 feet....." 58	24½ Tremolo.	

## CHOIR ORGAN.

Pipes.		Pipes.
35 Geigen principal, 8 feet, metal.....58	31 Harmonie flute, 4 feet, metal.....58	
36 German gamba, 8 feet, metal.....58	32 Gemshorn, 4 feet, metal.....58	
37 Melodia, 8 feet, metal and wood.....58	33 Solo piccolo, 2 feet, metal.....58	
38 Dolcissimo, 8 feet, metal.....58	34 Harmonic reed, 16 feet, metal.....58	
39 Vox celestis, 2 ranks, metal.....58	35 Clarionet, 8 feet....." 58	
30 Principal, 4 feet, metal.....58	36 Flauto traverso, 4 feet, wood.....58	

## PEDAL ORGAN.

Pipes.		Pipes.
37 Contra diapason, 32 feet, wood.....30	41 Concert violoncello, 8 feet, 2 ranks, metal.....60	
38 Double open diapason, 16 feet, wood.....30	42 Principal, 4 feet, metal.....30	
39 Violon, 16 feet, metal.....30	43 Octave, 2 feet, metal.....30	
40 Bourdon, 16 feet, wood.....30	44 Cimbale, 3 ranks, metal.....90	
	45 Euphone, 16 feet, metal.....30	

## ACCESSORY REGISTERS.

46 Swell to great manual.	50 Swell manual to pedal.
47 Choir to great manual.	51 Choir manual to pedal.
48 Swell to choir manual.	52 Engine.
49 Great manual to pedal.	

## COMPOSITION MOVEMENTS.

In both pedals and thumb piston knobs.	
1 Piano to great organ.	7 Forte to choir organ.
2 Mezzo to great organ.	8 Balanced swell pedal.
3 Forte to great organ.	9 Reversible pedal, on or off on great organ reeds.
4 Piano to swell organ.	10 Wind indicators over manuals.
5 Forte to swell organ.	
6 Piano to choir organ.	

## What Mr. Kunze Thinks.

CHICAGO, January 30, 1893.

Editors The Musical Courier :

IT was with considerable interest that I read your article in No. 25 on higher salaries and advantages of a liberal policy. It certainly treats on a terse and timely subject, as well as exposes a state of affairs which has been in vogue, alas! too long. But I fail to see why the writer did not include another class of men who come under the same category, whose importance and responsibilities are equally as great as that of the salesman, traveling man or manager, and I may safely say, in several instances, more so.

I refer to the superintendent at the factory. Can it be denied that his part in the business is any less important? Does not the proper supervision of the factory and construction of the instrument largely depend on the success of the firm and those interested with it? To him is assigned the task of working out all improvements and new ideas to enable the firm to keep abreast with the times to supply the salesman with "talking points," &c.

Every manufacturer knows, or at least ought to, that the proper management and knowledge of material play no small part in the construction of the instrument, as well as the expense account of the firm. It is the superintendent who is held responsible for all complaints about the piano from whatsoever source, and in the coming

world's fair exhibit his labor and brain work will be largely responsible for the credit awarded to his firm.

Now, let me ask how many of this class of men does the writer of the article in your valuable paper know of who have become business partners or members of stock companies. Is it not true that we can count on our fingers all the superintendents who receive a salary equivalent to the responsibilities of their positions?

I contend that the "parsimonious policy" of a majority of the piano manufacturers is the direct cause of so many of these "aspiring, ambitious and thinking" men starting in to manufacture pianos themselves, thus increasing the field of competition and decreasing the margin on profits of the larger and older concerns.

If this is not "saving at the spigot and losing at the bung hole," what is it?

Very truly yours, JOS. G. KUNZE.

PIANO FACTORY SUPERINTENDENT wanted for New York city. Must understand scale drawing, pattern making and be thoroughly familiar with factory routine. All replies to this card will be held confidential. Address, A. Montgomery, 15 West Thirty-first street, New York city.

WANTED—An experienced piano salesman of good habits to travel railroad towns in South Carolina. Only one who is willing to economize and work up need apply. Salary, a fixed sum and a commission. Address "B. B. & Co., care MUSICAL COURIER.

## ERNEST LENT.

LA VIVANDIÈRE. Morceau Caractéristique for Piano. Op. 12.

UNDER THE SILENT STARS. Duet for Soprano and Tenor. Op. 13, No. 1.

CHILD OF SIN AND SORROW. Sacred Song for Soprano or Tenor. Op. 14, No. 1.

This distinguished pianist and teacher is also a facile and charming composer, but up to the present time has published only a few of his many beautiful works. The piano piece mentioned above is an extremely picturesque composition, full of fancy and quite outside of the common ruts. The two vocal pieces, although of less importance, considered from a strictly musical standpoint, are sure to delight singers who like something outside the ordinary. They are thoroughly vocal and singable and fresh and free in melodic treatment.

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New York Jan 21<sup>st</sup> 1893.

To the Sterling Co.  
Derby, Connecticut.

Dear Sirs!

I am delighted with  
your upright Piano. - It  
is endowed with a beautiful  
quality of tone, has an excellent  
sympathetic action and its  
musical qualities appeal suc-  
cessfully to musical natures.  
Judging from its general cha-  
racter I am not surprised  
at the success of the Sterling  
Pianos which deserve praise  
and endorsement. -

I remain

Yours respectfully  
Ad. Neuenhoffer

## "THE AUTOHARP."

DURING the festivities at Dolgeville on Saturday evening, January 28, one of the most interesting features of the evening was the distribution of a little journal called the "Autoharp."

Although mention was made of this incident in THE MUSICAL COURIER'S review of the reunion, want of space in that issue prevented the details it would otherwise have been glad to have given.

Those who have had the pleasure of attending these annual reunions at Dolgeville will remember a similar journal called the "Phonograph," published under the auspices of the Dolge camp-followers on East Thirteenth street, which invariably made its appearance about the middle of the evening's program.

The reading matter was of a local nature, crisp and bright, and created no end of merriment.

Consumed in the flames was the fate of the "Phonograph," and in its place appeared the "Autoharp."

As the caption of the paper is a clever caricature, embracing several of the well-known and important persons connected with the New York store of Alfred Dolge & Son, we reproduce it here.

We will not attempt to interpret the full significance

similar occasions, which, however, has failed to put in an appearance to-night. The reason for this was that the editorial staff (of which Mr. Brown was a member) knew that the New York office could and would knock them out. [Laughter.]

They did try to get our friend, Mr. Freund, to come to their assistance, but I'm told that he too politely refused to put his foot in it; for although we know that there isn't a better country paper in the world over than the Dolgeville "Herald," yet Mr. Freund knew that it would be a useless task to attempt to beat the productions of the metropolis.

But I am talking about the "Scrutinizer," and I am supposed to talk about the "Autoharp." Well, as to the "Autoharp," it speaks for itself. Everybody certainly Auto have one. [Cries of "Oh! Oh!" and laughter.]

I, for one, believe that it is greatest thing that ever came from Dolgeville.

Not that I mean to say that Dolgeville's products are not world renowned. I found in my travels that Dolgeville is known to an extent of which none of us ever had an idea. The fact of the matter is that I found the name of A. D. connected with all important houses all over Europe, from Tunis to the North Cape.

But to speak seriously, I do believe that the "Autoharp" is the one thing that is bound to make our thriving village known the world over. It will show to the world what Dolgeville is, and can do, in every one of its details. [Ap-



of the cartoon, as some of its features pertain wholly to incidents connected with the inner workings of the New York office, and would be appreciated only by those familiar with them.

Rudolf Dolge comes in sight of the burning "Phonograph," and vigorously protests against further efforts on the part of the fire ladders to save that somewhat worn-out instrument, and introduces in its place for their consideration something far more desirable, the "Autoharp."

Karl Fink, as usual, leads the gang, and makes more fuss and does less work than any man on the line. He looks as though he was hurrahing for the "Autoharp" or jagged.

Cavalli comes next, and he is evidently pleased, judging from the smile which illumines his spirituelle countenance.

Koester, the last man on the hose, seems to be waiting for water.

Leonard, with wings, is somewhat a stretch of the imagination, but his heart is for the "Autoharp," as evinced by the persistency with which he blows the fire to the extermination of the "Phonograph."

Widenmann's position would indicate that he had his hands full of other business, and someone else would have to look after the "Autoharp."

Who is the Bismarck of the office, the watch dog of the treasury, the man who—next to the "Boss"—shoulders more heavy loads, works more hours in a day, and yet keeps a lighter heart than any man in the institution?

Wanckel!

Usually the boys can have anything they want from Mr. Wanckel, but the sign, "No more pumping," became an absolute necessity with him.

This will be understood only by the boys.

What Rudolf Dolge said:

LADIES AND GENTLEMEN—In spite of Mr. Brown's sarcastic remarks about jewsharps, I am sure there are none of us who do not believe the "Autoharp" is a decided success. [Cheers.] I am now speaking of the New York "Autoharp," of course, and as junior editor of that renowned organ of harmony, I felt that I ought to resent such slurs on our productions. Now, with Mr. Brown it's only a case of sour grapes. You all know that in former years Mr. Brown was connected with a certain paper that was issued on

plause.] Its very entirety is the keynote of our success—"harmony." [Applause.]

Then there is the "bar." There are different kinds of "bars." [Laughter.]

Mr. Brown, for instance, represents a bar that delights in maligning any and everything under the face of the sun, and does not even stop at the "Autoharp," but our bar is such that no lawyer or law, not even an excise law, can interfere with it. [Laughter.]

The bar represents the principal part of invention in connection with the "Autoharp," it therefore represents the brains that manage the various industries of Dolgeville and their departments.

Then there is the felt on our bars which gives the felt department a chance, as it is already doing, not only to supply the pianos and organs of this country and Europe with felt, but to reach even to the deserts of Africa and Australia. [Laughter.]

Then the strings, they will be made here in Dolgeville, not only of American but of Dolgeville wire, too. [Loud cheers.] Then you have the case or body. Its body represents the lumber department, with its forests, its saw mills, its lumber yards, that allow us to use the best seasoned woods only, and the wonderfully ingenious machinery by which they are made.

Now, then, finally there is your varnish and polish, which represent the polished salesmen who pay for our Dolgeville suppers. [Laughter and cheers.]

But the Autoharp represents another thing—it represents the young blood that is to infuse further life into Dolgeville, and you will therefore pardon me if I speak more personally.

We "young blood" are willing to learn how to steer the ship and keep it on the course which it has sailed so successfully these twenty years and more, and with such able and kind assistance as we have to guide and discipline us, we hope to grow up an able and useful crew. [Applause.]

I will try to do my part, and I know you will do yours. [Cheers.]

Circumstances force me to be in New York most of the time. I regret it, because if my body is in New York, my heart is in Dolgeville. [Cheers.]

I hope to be among you very often. [Applause.]

A TRAVELING SALESMAN, now representing an old established piano manufacturing company which is well and favorably known by dealers and the public, will shortly be open for an engagement to represent a manufacturer to the trade. Address "Russell," care of THE MUSICAL COURIER.

## "Crown" Pianos and Organs.

"Crown" cannot be beaten for sweetness of sound, Resplendent in beauty, with notes full and round; Outshining, outranking, outselling old brands, Well furnished, well finished by skilled artists' hands. No low grade material shall enter therein, Proposing true honor, by merit, to win. Inviting inspection from any, from all, And by honest judgment "Crown" stands or must fall. No paper for rubber, for silver no tin; Outside is all perfect, all likewise within. Sweet melody, making no grating, coarse sound, Acknowledged "best instruments" anywhere found. None other so charming in beauty of style, Delightful its music, without any guile; On every occasion of contest for prize, Recorded is "Crown" as "best" everywhere. George Bent, the inventor and maker of "Crown," All over the Union is for honesty known; New "Crowns" he is selling at lowest cheap rates, Sent promptly to order all over the States.

## Stewart's Banjo Journal.

THE S. S. Stewart Banjo and Guitar Journal, of Philadelphia, for February and March has been received.

Among other articles of interest is a detailed account of the competitive banjo concert given by Stewart and Armstrong at the Academy of Music on January 14 last, with the list of awards.

The concert was a success in every particular. The hall was packed, every seat having been sold previous to the opening of the door.

Stewart and Armstrong announce a select banjo, guitar and mandolin concert at the New Century Drawing Room on Friday evening, March 3.

## Not Sold for a Song.

A FIVE THOUSAND DOLLAR fiddle and a lovely fiddler! Miss Leonora Von Stosch sat on the witness stand and laughed at the lawyers and blushed and smiled sweetly at the jury last week in the City Court, before Justice McGown, while she told all about how she came to own a \$5,000 Stradivarius violin.

The suit was brought by the firm of August Gemünder & Sons, the musical instrument merchants, of Sixteenth street, against Isidor Hauser to recover \$500 commission which they claimed for bringing about the sale of the \$5,000 violin.

The story as told by Leonora Von Stosch and the other witness for the Gemünders, was that Isidor Hauser owned a violin made in 1710 by Antonius Stradivarius, which he had commissioned them to sell for him, the price being \$5,000.

Miss Von Stosch was in the music store in October, 1891, and was talking about violins. August Gemünder offered to lend her a violin to play on at the Arion Society's concert and showed her a photograph of Mr. Hauser's Stradivarius, urging her to talk with her friends and see if she could not get some of them to buy it for her. He told her the instrument had once belonged to Vieuxtemps, and was one of the finest in the world.

A few nights later Miss Von Stosch met a Mr. Bernheim at Richard Watson Gilder's and got talking about violins. Mr. Bernheim was a friend of Mr. Hauser's nephew and



asked her to go to Hauser's house to see a violin he had. She went, and Mr. Hauser lent her the violin. She played on it at the Arion Society's concert.

Early in January, 1892, she was at a party at the residence of a Mrs. Wood. She played on her own violin. Mr. Gordon McKay was there and took a great fancy to her. He asked her if her violin was a good one. She said it was only fair and he asked her if she knew of a finer one. She said she did and mentioned Mr. Hauser's Stradivarius.

Gordon McKay asked what it could be bought for. She told him. He replied that he was leaving town the following morning, but that she could go and get the violin and he would send Mr. Hauser his check for it.

Miss Von Stosch was almost overcome with delight. She obtained the violin and it was paid for on January 16, 1892. She said it still belonged to Gordon McKay, but that she had the use of it whenever she needed it, and it had been in her possession ever since McKay had bought it, except during last summer, when she was in Europe.

Mr. Hauser was the only witness for the defense. He denied that the Gemünders had had anything to do with the sale of the violin.

But the jury thought otherwise and gave them a verdict for \$525.—"Journal."



## WORLD'S FAIRS OF THE PAST.

Musical Exhibits at Former Great Expositions and World's Fairs—Judges, Juries and Awards—Eduard Hanslick's Opinion.

AS far back as 1824 Paris had an art exhibition, and we find on record a "transponireclavicymbel," or piano on the plan of that more ancient machine exhibited by Roller. Compass from 16 C to C. By means of a key, like to that of a clock, the claviatur was displaced at will, either one, two, three, four, five half tones, up or down. These instruments, *i. e.*, on this basis, were largely in use then. Even Erard exhibited a piano "with two rows of keys opposite to each other." A report of the marvelous playing of the young Liszt, dating from that time, tells of his playing on an instrument of this compass. It would not remain in tune, and in the middle of the concerto (he played the B minor concerto of Hummel), the strings had to be pulled up, many of them having fallen half a tone, and some were broken. The critics wrote of the absurdity of not limiting the scope of the piano, and cited as authority that the orchestra had but a compass of from contra CC to C (4 lined).

The Abbot Gregorio Trentino took the prize for a very fine harp at the Venice Industrial in 1817, and he added to the piano a sub-box containing pedal notes, "Pianoforte-organistico." By means of stops it could be joined to the manual or it could be manipulated cum pedibus (vide Schumann's celebrated studies for Pedal flügel). About 1816 Erard first conceived the idea of a cast iron frame (perfected later on by Steinway). The London Exhibition of 1851 brought before the world for the first time the industry of musical instrument construction in an any way complete manner. Fischhof writes fully concerning it. Pape in Paris had invented earlier a divided key. Now Mercier used that principle for transposition purposes. This patent was purchased by Addison, of England. The front half of the key could be used, or the back half, or the whole. Harvan, of England, in uprights used a system by which the sounding board was also displaced for the same purpose. Another curiosity was the coloring of the keys by Allison Robert et Cie. Not only were the keys neither white lower nor black upper, nor vice versa, according to the new or old systems, but he had C reddish gray, C sharp white, D red gray, D sharp white, E red gray, F white, F sharp red gray, G white, G sharp red gray, A white, A sharp red gray and B white. This was supposed to facilitate the acquiring of scale knowledge. Jones & Co., and also Pierson, of New York, had twin pianos, the first in two separate boxes, the latter in one case.

Here we are reminded of the vis-à-vis piano of Andreas Stein of 1785. Jenkins & Son had a cottage piano capable of extension and contraction (the clavecins brisés of Marius in 1712). Cadby exhibited a large piano of seven octaves, of which the sound board could be relaxed or contracted by means of screws. Special mention is made of a piano of Greiner having two strings to each key. Greiner is said to have improved the action from above of the hammer mechanism by the removal of the quills. Collard, the firm favored by Muzio Clementi, were brilliantly represented, and Broadwoods carried all before them. One of Erard's grands (large) was 6 inches wider than usual, to allow of the stringing of the instrument in wider spaces. He had also a short grand (both of the above seven octaves, A to A). He also used the two octave wide pedal (said to have been very effective in playing Bach). Henri Herz exhibited grands in which by means of a bellows and a slide to each key a current of air swept over the strings after sounding.

The Anemo-Corde of Schnell in Paris, 1789, with which he fled at the time of the Revolution, 1795, and on which Hummel improvised in Vienna in 1811, gave the inspiration for these Herz pianos, dubbed "Eoliens." Joh. Jac. Goll worked out this system in 1822, and Klepfer and Isoard, associates of Herz, utilized the idea. Erard had a repetition mechanism. We may mention that the United States were represented by Chickering, Nunn & Clark, Meyer, Gilbert, Piersons and James Wood. Lichtenthal, of Russia, aroused great interest with his first overstrung instrument. Breitkopf & Härtel also exhibited pianos.

The Munich Exhibition of 1854, as reported by Dr. Schafhaentl, brought no important inventions. A Biber, of Munich, was especially honored with a memorial medal on account of a very fine improvement in the quick recovery of the action. Schiedmayer, of Stuttgart, also received the medal. Twelve other firms received lesser honor medals—*e. g.*, Ernst Irmeler, of Leipsic. Fifteen other firms were honorably mentioned. The Paris Exhibition of 1855 brought little that was new, as the time between the London and Paris events was too short. Erard exhibited a marvelous case in malachite, mother of pearl and jasper. A firm—Boisselot, from Barcelona—exhibited pianos of such beauty of tone that many artists preferred them to the Erards. The English and Germans were far behind in the race at this exhibition.

The London Exhibition of 1862 was ably reported by Eduard Hanslick in Selmar Bagges' "Deutsche Musik-

zeitung" in Vienna. He remarked concerning the juries of international exhibitions: "The impartiality of the judges we take for granted from the beginning, still it is not unknown to any one that each juror will endeavor to award to his own nation the greatest possible number of medals, and thereby a system is brought about regulated more by the source than by the merit of the instruments." Broadwood, Collard, Hopkinson, Kirkman, were the English leaders. Rüst showed tubular wood pillars for strengthening piano tone. Pohlmann's instrument of 1772—interesting historically because Glück composed his "Armida" at it—was to be seen. There was a marvelous model of all parts of a piano in glass by Charles Hampton. Mention is made of Herz's improvement on Erard's double échappement by making three parts less to the necessary sixty-four parts of mechanism. Montal, the blind builder, had a tone swelling pedal, and the sound board fastened with iron bars without glue; also, the agraffe was used by Aucher (as it formerly already was by Pierre Erard). The Steinways here practically began their triumphant upward career. Huls-camp was another firm from the United States.

In Paris, at the exhibition of 1867, we find the modern craze for competition with printers' ink. Steinway and Chickering flooded Paris with campaign literature; and the sentence of Rossini concerning the Steinway, "The Steinway grand is equally great in the uproar of the thunderstorm and the fluting of the nightingale in the spring night," was answered with the Liszt dictum quoted by Chickering: "There are three things I still desire to see before I die: the prairies of America, the Falls of Niagara and the pianos of Chickering." Europe was astonished at the energy in réclame of these firms, and the Leipsic "Signale" published the fabulous story: "Each of these houses spent in printers' ink at Paris during two months 400,000 frs." At any rate they swept the board. Steinway's first great success was with a piano in the Crystal Palace in the New York Industrial Exhibition, "constructed on an entirely new principle," 1855. One critic at Paris in the Brendal "Musik Zeitung" found the Steinway tone too cymbal-like. Dr. Oscar Paul, in his most notable work on the piano (which I possess with the inscription: "Zur Freundschaftlichen Erinnerung an den Verfasser—Oscar Paul, Leipzig, im Februar 1879) remarks that this was the highest possible compliment for Pantaleon Hebenstreit, of Eisleben (Hartz Mountains). Kammer musicus of Dresden, enlarged the Hackebrett fourfold in form of a parallelogram or parallel trapeze, and called it cymbal. The great public called this instrument, however, "pantaleon." In 1697, in Leipsic, he did wonders on his hammer instrument, and in 1705 he played before Louis XIV. in Paris (who named the instrument "pantaleon" in honor of Hebenstreit). Kuhnau (Thomas-Cantor), Gerber (of lexicon fame), Telemann and Mattheson (of "ehrenpfote" and "newly opened orchestra" fame) all tell wonders of the delightful tone produced by him on the cymbal, and doubt that a more enchanting sound could ever be made. Therefore, says Paul, this fault finding was the highest compliment. The old Hartz Mountains—by the bye, dear to everyone who has sojourned in Germany—not only brought forth Hebenstreit but also Schroeter (Schroeder) with his primitive piano; Händel, Bach, Luther, Franz. Among them, in the quaint old town of Goslar, Henry Steinway learned cabinet making, and worked on zithers, guitars and organs. In the little mining town of Clausthal Christopher Breitkopf learned his trade of printing, in 1719. In the little companion emperors' town of Quedlinburg (Heinrich der Vogelsteller (bird catcher) is buried in the old abtei; whereas in Goslar eight emperors lived, ruled and lie buried, and there Becker, of the great "Mass and Reformation" cantata, was born.

The great battle at Paris between Steinway and Chickering, which ended in Chickering securing the second gold medal for America (although, as Hanslick states, two jurors objected, wishing to have only one gold medal), is now matter for history. The judges were Berlioz, Ambroise Thomas, Ed. Hanslick and Georges Kastner. The spirit of invention seemed to have departed from the great houses of Pleyel & Wolff (founded in 1807 by Ignaz Pleyel; managed by Camille Pleyel after 1824 and Auguste Wolff after 1855); from Henri Herz and his nephew, Philippe Henri Herz; from Erard, and from the grand old 140 year old Broadwood house, and it was remarked that the Americans appeared as did lords among pumpkins.

Curiosities were the egg-round piano cycloide of Lindemann; the "prolongation pedal" of Gaudonnet (something like Pape's earlier method of striking metal plates instead of strings.) Bachman introduced tuned glasses (like to the old "piano violon" of Baudet.) The London Commission for 1862 received instructions to give like honor (medals) to all. They, the jurors, were thereby placed in a very difficult position, and five jurors petitioned President Sir George Clark that the five best makers—two in England, two in France and Bechstein in Germany—be placed hors de concours. This request was refused, but nevertheless the jury specially praised and distinguished these five.

From the official report of the 1862 London Industrial we notice, outside of Steinway, Bechstein, Broadwood and Erard as leaders, Schiedmayer, Stuttgart; Streicher, Vienna; Bösendorfer, Vienna; Knake, Münster; very fine instruments—f Bessalié, of Silesia, and a hundred others whose

names are now well nigh totally forgotten and their instruments rarities.

Remarkable products of the time were then the great editions of Beethoven, Breitkopf & Härtel; Bach, Peters; German masters, Rieter-Biedermann, of Leipsic; Diamond Edition of Beethoven sonatas, Lemoine; Meyerbeer's Partituri, Brandus & Dufour, and other great publishers' exhibits were from Gérard & Co., Escudier and the Spanish house of Bonifacio Eslava and Baudon of Paris. One strange feature at this exhibition was that the stringed and wind instruments were locked up in glass cases and the judges had the privilege of inspecting them from without! Hauptmann and Helmholtz were the judges of editions and theoretical works. Those were indeed weighty judges! Organs were erected by Cavallé-Coll, who built the great St. Sulpice, Notre Dame, Madeleine, Lorette, St. Denis organs, and which house obtained wonderful fame through its hohlflöte stops. Stolz et Fils and Merklin-Schütze had erected instruments also. The house Cavallé-Coll it was that first utilized the pneumatic lever principle of Barker; also the method of light button head stops instead of heavy and clumsy registers.

The great Paris house of Alexandre & Co., which at that time made 2,000 harmoniums per annum, and Mason (mentioned as the publisher of the great music journal in Boston) ran a great race in the reed organ department, and Debain, Bevington, Claude & Son and Kelly, of London, came in fair seconds.

Alexandre it was—thrice maledetta be his memory!—who invented that abomination, the piano mécanique. Mustel invented the double tongued row of reeds for the vox celestis. Wonderful things were shown in orchestrons, piano-harmoniums (these of no value and return to principles of two-thirds of a century before); ceciliams, a keyed instrument with metal plates and bellows; symphoniums, harmonicas, &c. In Dresden, in the "Cabinet Akustique" of Kaufmann, rare curiosities of this kind may be seen.

In the Paris fair Vuillaume exhibited fine handiwork modeled after Straduaris and Guarnerius. Joachim, Alard and Vieuxtemps played for the jurors. Vuillaume it was who invented the "sourdine pédale." Other great houses exhibiting were Lemböck & Bittner, of Austria; Ludwig Bausch, of Leipsic (so much lauded by Ferdinand David and Dr. Louis Spohr). The Florentine Quartet—Jean Becker, Mali, Chiostris and Hilpert—gave masterly quartet treats. A strange freak was the claviatura mechanism attached to contrabass. Vuillaume exhibited his great octobasso, which added a fourth in the depth to the compass. The house Dubois exhibited a go-between, a bratschke (slightly larger than a viola originally) and a cello; also a contrapédal bass. Darche had a rarely interesting historical piece in a cello made from a genuine Amati (from the fragments or ruins thereof) belonging to Charles IX. of France.

Quite a controversy arose in the brass as to the relative merits of natural or ventill horns. At any rate the Paris Conservatoire uses for the great masters only the natural horns. Sax received the grand prix for his six tubed construction in phones, horns, trumpets, tubas, posauenes, facilitating rapid and even chromatic execution. Especially, however, does the old slide trombone possess a superior tone (Böhm, of Dresden, most famous executant.) Sax's instruments were intended primarily for military music. He invented the pavilions tournants, or turning funnels, for sending the tone over the shoulder to the rear of a band. Gautrot exhibited a sarrusophone (cross between clarinet and fagott); also a contra fagott (usually the instrument's lowest tones are 32 flat B and 16 flat C, and these are hoarse and "schnarrend"). This new instrument went, however, a small seventh lower. Labbaye-Roux and Couturier exhibited magnificent natural horns. New York sent through Schreiber the water vent or escape valve. Klemm, of Markneukirchen (also a great violin centre, as is Mirecourt for cheaper grades), sent a mighty army of posauenes; and the hunting horns (Jagdhörner) of J. F. Cerveny, of Königsgrätz, in Bohemia, were very mellow. His contra-fagott descended to 64 feet B (worse than Gautrot).

A great feature was the silver flute. Gordon and Böhm introduced the system of boring the holes according to physical laws and not in deference to the convenience of the blower. The silver flute is not so sensitive to the temperature and has a clearer tone. Romero, of Spain, and Albert, of Belgium, perfected the "buffet" system, which meant that in one tube and without change, by turning the bell, the A or B pitch could be interchanged—the above added the C temperament also. Albert made a special hole for the B. Romero's clarinet has been called clarinet chromatique, for each one-half tone has its hole, and the instrument stood in the tempered scale and was in one piece, and a similarity of method in the production of passage work was a step in advance. Mouth pieces of crystal glass and caoutchouc were also to be seen. The kettles (timpani) were introduced with one key and one screw as a new idea, but the Candidat Theologiae Pfundt, of Leipsic, used this system in the Gewandhaus, Lower Rhenish and English festivals long prior to this date.

The really valuable method of the Scheibler tuning forks (Scheibler was a silk manufacturer), one for each tone and



semitone, was greatly improved and perfected by R. König, of Paris (he used at first fifty-six forks instead of fifty-two, as did Scheibler; then later on he added up to the number of eighty-six and later on 172 forks, and up to the eight lined C). He used steel bars for the higher octaves instead of forks. This Scheibler-König method (for description of this important acoustical tone measurer see "Catalogue des Appareils d'Acoustique Construits," par Rudolph König, Paris, 1865) is the most weighty undertaking in the history of the physical, mathematical, acoustical history of music. Other interesting scientific exhibits were the "vibration microscope" of Lissajous. Flame indicators, resonators and caps for the reproduction of chladni figures; a many voiced siren; wave apparatus of Crova; universal vibroscope of Vesselloff, of Riga, which latter enabled one to observe the vibrations of strings, membranes, rods, solids, &c. He received the silver medal, while König was king with the gold medal.

The jury in full for the Musical Division was:

1. President—Mellinet, senator.
2. Vice-president—Ambroise Thomas.
3. ——— Kastner.
4. Reporter—Fétis (his alternate, the composer Gevaert).
5. Julius Schiedmayer.  
N. B.—Piano manufacturer!!
6. Secretary—Dr. Eduard Hanslick.
7. Lord Gerald Fitzgerald (alternate, Hon. Seymour Egerton).

Herewith follow the Americans taking honors. Steinway and Chickering, gold medals; Mason & Hamlin, silver medal; J. Gemünder, New York, bronze medal; quite a select few, as we will notice among 286 medals and honorable mentionists. In class 89 no American received a medal for any educational musical feature, and only one Englishman, viz., Hullah, of London. At the historic music loan collection at the Inventions Exhibition in London, in 1885, there was a large case of flutes, oboes and clarinets, beginning with the simplest and down to the most complex modern holes, rings and levers. The fingers' convenience first regulated the spacing of the holes, but gradually the ear, and then the brain assimilated the scale thereby produced. The study of the manner in which six fingers, and the length of strings, and distances between holes ordained arbitrarily the nature of scales and of national music is a very interesting one. (See A. J. Ellis on "The Musical Scales of Various Nations"). Beautiful specimens of the crwth or crowd (oldest stringed instrument with horn), are found in the Isle of Anglesea (Wales). It was owned by Col. Wynne Finch, and was believed to be the only crwth in existence save one in Warrington of the ninth century. May we hope to have the following treasures which were seen there at the "Columbian":

Eberle, of Prague, viol d'amore Tielke-giterna, 1676 (three circular sound holes).

Amati, A., the viola, 1580.

Wurfel, viol da gamba, 1710 (Mos Jacobs played upon these at "Inventions Exhibition"): they had sound holes of flame and wave pattern.

Perigrino Zanetto, 1500, viola with S sound holes set low and wide apart (distinct from the old viols).

The real viols were but little curved at the sides, and the sound holes were shaped like a parenthesis reversed with dots, viz., )( . Previous to viols, caprice governed shaping of sound holes. They were circular, semi-circular, comma shaped, wavy, flame-like.

Viola di spalla (of the shoulder) was a transition instrument also to be seen there. It was the little or top violin; then comes di braccio (bratsche, tenor viol), da gamba (knee), bass or ground viol.

From the Adam collection was to be seen a Gaspard di Salo, two violas, 1580.

Andreas Amatus, violino for Charles IX. of France, bearing his arms.

Same maker, a 'cello, 1572, called "The King"; was presented by Pope Pius II. to Charles IX.

Maggini, last (inlaid) viola made by him, 1640.

Nicholas Amatus, two fine specimens, one, date 1645, known as "The Alard," as it belonged to that maestro.

One of Hieronymus and Antonius Amati, belonging to the queen, had a painting of St. John the Baptist, 1619; and another of date 1616 has on back a painting of the Crucifixion and the royal arms of France.

Cases 9, 10, 11 were full of grand Straduarii, gifts of that mighty maker who toiled and moiled until he was ninety-two years old.

Early period 1680, by Signor Ardit, one of 1672; formerly belonged to Paganini.

The "Helier Strad." of 1679, of Mr. George Compton.

Three of the "Long" pattern (a quarter of an inch longer than usual.)

W. Croall showed "Grand Patterns" from the Plowden collection, 1711.

The second belonged to Artôt, 1716.

Rode's fine companion to the "Helier," 1722; placed together for purposes of comparison.

There were in all twenty-nine Strads. in the collection, the latest belonging to Mr. Sidney Courtauld, made in 1734, when Stradivarius was eighty-five years old. There was a grand 'cello of 1624 belonging to Mr. Thomas Dix Perkin. It was made for a Corfiote nobleman. He wrapped it in

cotton wool and put it in a chest, where it remained for over half a century. Another 'cello of 1711 was brought to England by Mara, the husband of the great cantatrice, Mrs. Mara. The "Inventions" also offered diamonds of priceless musical value by Ruggerius, Bergonzi, Stainer, Guadagnini, Montagnana and Sanctus Seraphino. The collections of ancient bagpipes, one of 1409 with rude Celtic designs and the principle of the drone reed, as it was to be found in the old arghool reed of Egypt or the real Greek flute, or in the Middle Age Chalameau or Shalmey; and then about 180 years ago came the clarinet. It has, indeed, been found that the scale of the arghool and clarinet are scientifically analyzed to correspond. Indeed human nature is human, and the race runs in grooves, as do the fingers.

At this marvellously interesting exposition was the harp of Mary Queen of Scots and the "Lamont" harp, Queen Elizabeth's lute, inscribed "Joannes Rosa, Londini, fecit in Bridewell, 27 July, 1580." It was left by the queen at Helmingham hall, Suffolk, where it was preserved until loaned to the exhibition by Lord Tollemache. Rizzio's guitar was not many yards away. In three apartments, furnished respectively in the style of the sixteenth, seventeenth and eighteenth centuries, were to be found many treasures—Queen Elizabeth's own virginal, with a faded and tattered cover; Marie Antoinette's harpsichord, by the famous Taskin; and among other things the Händel relics of W. H. Cummings, *z. g.*, Händel's will (the genuine probated document) and the inventory of his goods taken by the appraiser; a lace ruffle. The Queen lent a harpsichord with a double keyboard (2) by Ruckers, dated 1612, that belonged to Händel. He left it to his amanuensis, Christopher Smith, and Mr. Hipkins traced it to Windsor Castle.

Other curiosities were Malibran's guitar and a spinet; a little portable clavichord of Händel's; a mandolin of Doge Resaro, of Venice; Lord Lovat's spinet, by Joseph Bandin, 1723; a Reise spinet by Marius and a clavichord brisé for packing in a coach, belonging to Frederick the Great. The beautiful harpsichord of Queen Christina of Sweden, painted by the famous Giovanni Lorenzo Bernini (died 1680), was used by her during her long life in Italy. She was an intimate associate of Allegri. The works of this beautifully carved instrument could be taken bodily out of the case. There was a little chamber organ of 1660, an organ portatil, such as, in paintings, is held by Santa Cecilia. There was a rare old Regal organ of the sixteenth century and a curious Bible Regal, folding up like a large folio bible, so that the monk could carry it under his arm. A chamber organ of Flemish origin, 1592, was a marvelous piece of carving, from case to pipes, and even to stoppers of stopped diapason. It had a vox humana and a tremulant.

Lord Spencer sent his Mentz Psalter of 1457. The monks of hoary and glorious St. Gallen sent their magnificent vellum volumes, copied from the great original Antiphonarium of St. Gregory the Great in Rome, between 772 and 806, by Romanus, who with Petrus took them to St. Gallen. Dr. Helbig, of the Capitoline Museum—whose wife, Mrs. Helbig, was such a patron of the Liszt pupils in Rome and an intimate of Liszt, Sgambati, and all lovers of art—pronounced it to be genuine. Romanus fell ill at St. Gallen; Petrus went on to Metz, where Dr. Helbig inspected the companion copy. Oh that we could have these, with the grand old Wernigerode Lochheimer song book at the Columbian! Dr. Helbig, by the bye, fixed the date of the Antiphonary by the historic fact that Charlemagne was crowned by Pope Leo X. at Christmas, 800; and he requested his successor, Hilarius, to send him such copies for his cloistral schools of St. Gallen and Metz.

Other books to be seen were, firstly, the "Parthenia, or the First Musick that was ever Printed for the Virginals," engraved entirely on copper plates by Wm. Hole, famous for portraiture and frontispieces, and published at the expense of Mistress Dorothy Evans. It was dedicated to Frederick, Elector Palatine (he who is beloved by all travelers for having erected that beautiful wing of Heidelberg Castle, called "Friedrichsbau"), and his betrothed, Lady Elizabeth, "the only daughter of my lord, the King" (James I.), consequently about the year 1612 (they were married in 1613). It contains twenty-one pieces—preludes, pavans, galliards and fantasies, arranged by those three famous masters, William Byrd, Dr. John Bull and Orlando Gibbons, the fathers of the piano (together with Clementi). It is a great rarity now and of equal, if different value with the "Tabulatura Nova."

Secondly—The "Psalms, Sonnets and Songs," 1588, of Byrd, containing "Reasons \* \* \* to persuade every-one to learn to sing."

"Omnia spiritus laudet Dominum."  
"Since singing is so good a thing,  
I wish all men would learn to sing."

The rules or reasons were eight in number and contained good sense—vide:

- "1. It is a knowledge easily taught and quickly learned, where there is a good master and an apt pupil.
- "2. The exercise of singing is delightful to nature and good to preserve the health of man.
- "3. It doth strengthen all parts of the breast and doth open the pipes.
- "4. It is a singular good remedie for a stuttering and stammering in the speech.

"5. It is the best means to procure a perfect pronunciation and to make a good orator.

"6. It is the only way to know where nature hath bestowed a good voyce; which gift is so rare as there is not one among a thousand that hath it; and in many that excellent gift is lost, because they want art to express nature.

"7. There is not any musicke of instruments whatsoever, comparable to that which is made of the voyces of men, when the voyces are good, and the same well sorted and ordered.

"8. The better the voyce is, the meeter it is to honour and serve God therewith; and the voyce of man is chiefly to be employed to that end."

Thirdly—Thomas Tomkins (pupil of Byrd) "Songs of Three, Four, Five and Six Parts," 1622, and other valuable vellums, parchments and manuscripts of early British music.

I wonder if we shall have Annette Streicher's (née Stein, of Vienna, grandmother of Pauer, of London), Stein Flügel (wing or "piano à queue"—with a tail). It had five real pedals:

1. Real forte pedal as we understand it.
2. Usual damper or una corde (soft) pedal, which was in this instance a genuine una corde, whereas the present one is due corde.
3. Was another soft pedal, viz., a piece of cloth under the strings to prevent direct hammer action upon the strings.
4. Was the fagotto pedal, with a nasal quality of tone, for the bass strings being a piece of stiff paper or parchment below the strings.
5. Was the Turkish music. Sounded like a big drum, cymbals and triangle together; used much in olden time in Koteluch's "Battle of Prague."

Will Mozart's piano, with the keys all black, be here, or Mangeot Frères' piano (Paris exhibition of 1878), with two keyboards, each running in an opposite direction? A shadow or herald of the Janko keyboard cast before, we may undoubtedly hope for many wonderful things in the musical loan collection at the Columbian, but the wonderful innovations exhibited by Steinway, Erard and others at the second London and second Paris fair will scarce ever again be equalled. I have endeavored to recall to my readers the important events of prior and early exhibits, but have not touched upon the Vienna, last Paris and the very recent Vienna exhibitions, as full reports of them have doubtless been digested by most musicians.

W. WAUGH LAUDER.

### Mr. Bent Vindicated.

CONSIDERABLE interest has been excited of late by the various litigations instituted by Mrs. Jean B. Reid, a widow, against her brother, Richard M. Bent, a wealthy piano manufacturer of this city.

Gilbert R. Hawes, of the Equitable Building, this city, the attorney for Mr. Bent, has just won a signal victory for his client. The action for an accounting was on the calendar before Judge Dugro of the Superior Court several times last month. Each time the defendant was present with all his witnesses and answered "Ready," and each time the complainant failed to appear, and had the case adjourned on one excuse or another. Mr. Hawes charged in open court that plaintiff did not dare to bring the case to trial on account of the overwhelming documentary evidence against her.

When the case was reached on the calendar in the Superior Court yesterday morning it was evident that a change had come over the situation. The suit was marked "Settled," and an order was entered by Judge Freedman discontinuing the action. It was learned that at the last moment the widow had weakened, and had made overtures to her brother through mutual friends, which resulted in a general release being executed by plaintiff to defendant, wherein she releases him "from all indebtedness or claims heretofore made," and an admission that she had no valid claims whatsoever against her brother.

Instead of plaintiff getting some \$15,000, which she claimed was due and owing to her, the defendant has not paid her one penny, so that Mr. Bent has been fully exonerated and his character vindicated. No small degree of credit should attach to his lawyer, Mr. Gilbert R. Hawes, for the persistent and energetic manner in which he has protected his client's interests.—"Recorder," February 7.

—Josef Stephan, vice-president of the Vienna Academy of Science and president of the International Conference on Pitch in 1885, died at Vienna January 7.

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## STARR IN THE EAST.

IF it may be necessary to add any further newspaper confirmation of the hustling proclivities of Jack Haynes; if it may be necessary to impress upon those members of the trade whose ill fortune it has been to never meet the man, perhaps no better evidence could be given than the presentation of a letter of indorsement which he has received from London, England, showing how his influence spreads across the ocean, and showing, too, how he forces to the front the goods which he jobs in a manner that could not be done by any man who is lacking in experience and who does not control combinations and connections as does Jack Haynes. Here's the letter. Read it, and see what is thought of the Starr piano on the other side:

No. 3 St. Andrew's Street,  
HOLBORN CIRCUS,  
LONDON, England, January 7, 1893.

Mr. Jack Haynes, 20 East Seventeenth street, New York,  
U. S. A.:

DEAR SIR—I have much pleasure in stating that the Starr piano received from you has given entire satisfaction. My musical friends pronounce it perfect in every way, and Mr. Knight Pearce, a leading member of the musical world, says: "I have never in the whole course of my musical career played upon an instrument that could in any way equal this in brilliancy of tone."

You are at perfect liberty to make what use you like of this testimonial.

I remain, yours truly,

VINCENT WOOD.

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE, MUSICAL COURIER, 1  
236 WABASH AVENUE,  
CHICAGO, February 4, 1893.

## About the Big Show.

THE combined musical industries of this country have no reason whatever to be dissatisfied with the consideration which has been extended to them by the authorities who have the destiny and success of the World's Columbian Exposition in their keeping. The allotment of space to the aforesaid industries is larger by three times than any ever before apportioned to this same department of trade, and larger proportionately to its importance, taking simply its financial extent into consideration, than hundreds of other businesses which might be mentioned.

It must be considered that the cost of the Liberal Arts or Manufactures Building has been enormous, some \$2,000,000. It must also be remembered that the use of the portion of the space devoted to each individual exhibitor represents the whole worth or cost of that space, whatever that may be, during its entire duration. An idea has gone abroad that a large amount of money must be spent in preparing booths and other paraphernalia connected with each exhibit, but this is all wrong.

Certain things are permitted to the individual exhibitor if he chooses to spend an extra amount of money for ornamentation, but no one is obliged to do so. All that is required is a railing and a platform, which is certainly within reason.

The question of awards has also been settled, and should be thoroughly satisfactory to everyone. Nothing has been changed from the original position taken by the exhibition authorities; enter your goods either for competition or otherwise. Certainly those who do not wish to compete should not desire to prevent others from competing.

It is said that there have already been offers made to buy space, and that such consideration was based on a value far beyond the cost of such space, and I am assured that there are applications for room to cover every part of the reservation over and over again. It therefore behooves everyone who has been assigned space in the exposition to consider the matter thoroughly before surrendering such space. It stands to reason that anyone who does give notice of their not wishing to exhibit will receive scant courtesy should they happen afterward to change their minds.

Nothing can stop the coming fair from being the greatest event of its kind in the whole century, and years must ensue before anything of the kind can occur again.

## The Chase Brothers Grand.

The following is from the "Inter-Ocean":

"The concert of the Gottschalk School last night afforded new light upon the growing importance of Chicago as a producing centre of musical instruments. It is generally known that this city is now the largest manufacturing centre of organs in the world, and in pianos it stands second or third. But it is not so generally known that we have here not merely quantity and variety, but quality as well. This was the point of emphasis last night

under the able fingers of Professor Hyllested. The piano used was the Chase Brothers grand, an instrument which has not been heard before to so good advantage. Mr. Chase is the pioneer manufacturer of pianos west of the Alleghenies, having foreseen the importance of the vicinity of Chicago at nearly 20 years ago, when as yet nobody attempted to manufacture pianos in the West.

"After many years of vicissitudes the sterling quality of the square and upright pianos of the firm built them up a large trade. And it is 10 years since the first grand was turned out, after many months' experimenting. Naturally this first instrument was not quite satisfactory. First pianos never are. But with Mr. Chase there was no such word as fail, and he went to work with renewed energy, making one improvement after another, until at length he has produced the new scale grand, of which two specimens were used last night. The instrument is not only handsome in exterior, but it possesses original qualities of construction and a peculiarly full, evenly balanced tone, which sings long and is at the same time sweet and musical in quality. The severe tests to which it was subjected in the Schumann sonata and the last pieces on the program naturally brought out its depth and solidity of tone to its fullest extent, and the instrument proved itself a masterpiece. But not less worthy of praise was the musical quality and the delicacy with which it responded to every shade of expression. In short, the general opinion of those who heard it was that at last the West is in a position to compete with the East in the production of the highest grade of concert grands. That this has been the case with the popular upright the Chase Brothers upright long ago proved."

I simply want to say that the piano is a large sized parlor grand, and not a concert grand, as might be inferred from the above clipping.

## Chicago's First Piano.

During a conversation a short time since with Mr. Samuel Brookes, of Morgan Park, he informed us that his father was the person who brought the first piano to Chicago, which was in the year 1833. The family came from London, England, in that year, and comprised a membership of 15 persons. The elder Mr. Brookes died in 1875. The younger Mr. Brookes, who is now in the employ of Barnard & Gunthorp, at 41 La Salle street, is still a hale and hearty man of 60 odd years, and has been a resident of the great city during the last 30 years. His reminiscences of the place are wonderful and interesting. PRINCETON, Ill., January 23. C. L. SMITH.

The above is interesting as relating to the first piano brought to this city, though it is admitted that the first piano brought to this city for sale was by Mr. Alanson H. Reed, who is still in business here.

## The Conover Grand.

The Conover grand was used at the Cyril Tyler concert at Central Music Hall Tuesday evening of this week.

## The New Anderson Upright.

The first Anderson upright pianos were brought to this city this week. Anyone who is imbued with the idea that first-class pianos cannot be made in the West just simply wants to see these instruments and examine them thoroughly and try the quality and power of tone they possess to be disillusioned.

## Sperry Fixed.

Mr. R. T. Sperry, of Elmira, N. Y., has been in the city this week making arrangements with the Chicago Cottage Organ Company, which have resulted in his taking the entire line of goods of the Chicago Cottage Organ Company for his territory, and this line only.

## A Big Organ Bill.

There are a few people who are under the impression that the organ business is decreasing. One of Estey & Camp's own agents lately remarked that the organ business of the company had probably fallen off one-half since they removed from the old store, but the facts are that the business has greatly increased. Estey & Camp's organ business for 1892 was 5,500 organs, of which number 4,227 were Estey's. The Estey Organ Company's bill to Messrs. Estey & Camp for the Chicago store alone for last November amounted to the sum of \$19,050.

## A John Church Addition.

The John Church Company are adding to their facilities for their retail business in this city by adding a basement salesroom, which will be handsomely fitted up and will be reached by a broad flight of steps from about the centre of their main store.

## A Customer Coming.

Mr. I. N. Rice goes East this evening to arrange for the supplies for the two factories for this year. The contract for keys has already been made with our own now celebrated makers, Messrs. Augustus Newell & Co.

## The Braumuller Deal.

Quite an important deal has been consummated this week by Messrs. Lyon & Healy and the Braumuller Piano Company, whereby the Braumuller piano is added to the line of instruments handled by the first named house. Mr. O. L. Braumuller appeared in town one day and the next day the deal was made to the satisfaction of both parties.

## As Usual—Steger Escapes.

In close proximity to Messrs. Steger & Co.'s store was the fire this week at 231 Wabash avenue. This is the second time lately that Steger & Co. have had a narrow escape,

the first one being caused by the burning out of one of the electric wires in the building.

## Whose Is This?

Going through one of our plate foundries a few days ago I saw an iron frame with broad bands of iron attached to the frame, evidently for the purpose of doing away with the wood bracings in the back. I don't know who is making this experiment, which it seems to me has been tried before, but if there are no additional features about the plan which were not perceptible from simply viewing the frame, I should say little in its favor, and should think much against it. The less iron or any other metal the better, for that matter, and so, I presume, the next thing will be a scientifically constructed aluminum frame as light as possible.

## A Ribless Board.

We are going to have a piano with a sounding board devoid of ribs soon. It is in course of construction and is one of Mr. C. Hinge's devices.

## Another New Idea.

Messrs. Reed & Sons have secured a patent on the construction of a grand piano in which the sounding board will be on top and the hammers will necessarily strike the strings directly against the bearing of the strings on the sounding board bridge. It is certainly an idea worth trying.

## The W. W. K. Stools.

Mr. H. L. Goodrow, the energetic head of the stool and scarf department of the Kimball Company, is making a long trip in the West and has met with great success.

## So Far—These Only.

The only firms who have notified the Liberal Arts Department of their determination to withdraw from the exposition are Messrs. Steger & Co., Messrs. Newby & Evans, the Braumuller Company and Messrs. Chickering & Sons.

## Mr. White's Engagement.

The Chicago Cottage Organ Company have engaged the services of Mr. W. A. White to represent them in the most important points in the East, and Mr. White has already taken his departure, fortified with the entire confidence of the company and a thorough appreciation of the liberal methods determined upon to place the goods in all the places included in the phrase "the most important points."

## Mr. Ennis' Change.

Mr. J. T. Ennis, quite a popular and successful retail salesman, has also accepted a position with the Chicago Cottage Organ Company in their retail department, and takes his place immediately.

## Mr. Dodge Recovered.

After quite a serious illness Mr. W. A. Dodge made his appearance on the floor of Chickering-Chase Brothers ware-rooms to-day. It is not necessary to state that everyone was glad to welcome him.

## Chicago Visitors.

Mr. W. F. Decker was in the city this week, and is expected here again on Monday. Mr. Albert Behning is in town to-day. Mr. Behning says the sales of their piano in the hands of Mr. Henry Detmer have been beyond their anticipations. Mr. George Nembach, who is on his way to the Pacific Coast, has been in the city this week. Mr. C. E. Hollenbeck, the Steck traveler, met Mr. Nembach here.

## Lyon, Potter &amp; Co.'s Meeting.

The annual meeting of the stockholders of the Lyon, Potter & Co. concern occurs on Monday, February 6. Mr. W. T. Steinway and Mr. N. Stetson are expected to be present. The usual routine of such a meeting will be proceeded with, and one of the pleasantest duties will be the declaring of a dividend.

## Lyon &amp; Healy's Latest.

Lyon & Healy showed the writer advance proofs of a violin brochure of eight pages, which will contain unique reductions of some of the well-known engravings embraced in their larger work on this same subject. They will also publish another brochure on pianos, which will contain about twenty-four pages and the finest specimens of pen drawings by a well-known artist.

Speaking of advertising, the same enterprising house is placing as many as six large display advertisements in a single day, one going in each of the leading dailies of this city. But it pays, and no wonder this house seldom has cause to mention such a state of affairs as dull business!

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## TRADE IN BOSTON.

## The Chickering Withdrawal.

THE topic of conversation on Tremont street after the receipt of THE MUSICAL COURIER of last week was the withdrawal of Chickering & Sons from the world's fair. It was so much a matter of surprise that no one seemed quite ready with an opinion either way; didn't know just what to make of it.

One or two ventured an impression that the move was a good one on the part of Chickering & Sons, and that they had been far sighted in forecasting the utter improbability that any Eastern make of piano could secure favors in competition with a local (Chicago) make, and were shrewd enough to take a course whereby their instruments would yet be to all intents and purposes on exhibition, but not in competition, exactly what they, as well as 90 per cent. of all the manufacturers in the country, have wanted from the first.

Quite a number thought the space apportioned Chickering & Sons was altogether too small as compared with the space allotted some other concerns nowhere near as important in the piano world as they.

Some were chagrined that the Chickering, their favorite instrument, should have been withdrawn, and thought it showed lack of nerve in not staying in the race and competing with the makes of the world, having confidence both in the integrity of the jury and the merits of the pianos to place them on top.

But as before remarked, generally, the Tremont street piano man wanted time to think the matter over and recover somewhat from his surprise before expressing any very candid opinion on the move.

Mr. George Chickering was seen at the factory, but for reasons given in this paper of last week still begged to be excused from talking on the subject.

Mr. Foster was away from the city for a short time.

At the factory Mr. Chickering said that there was no diminution in the activity of the business and that January had proved as successful in point of output as the fall months, and all indications pointed to a continuation for some time to come.

## The McPhail Piano Withdrawn.

Returning to the subject of withdrawal from the world's fair, the A. M. McPhail Piano Company announce that they have surrendered their space and will not be among the exhibitors.

Although the withdrawal of the McPhail piano does not carry with it the importance which attaches to the with-

drawing of one of the great makes, yet coming as it does in the teeth of their letter published in THE MUSICAL COURIER of November 23 last, in which they strongly favor awards, it has more than passing significance.

They were one of seven manufacturers in the country out of nearly a hundred who favored awards, and it would seem as though there should be among these seven something of an obligation to stick, particularly now that the commission has decided to make awards, thereby adopting the very feature that makes the exposition important and beneficial to them. What is the trouble now? The McPhails give as the primary reason, that upon careful consideration the benefits accruing to them would not be in proportion to the labor and expense attending the proper display of their goods, and that at the expiration of the fair they would not have attained that permanent position among dealers in the western country which they thought at first might come from the exposition. In other words, and just as they put it, "when the fair is over all we can do is to pack up and go home; and what have we to show for time and money expended?"

Taking this view of the matter—and they were probably influenced to quite an extent by the similar movement of other Boston manufacturers who did not care to mix in the general scramble for first position, but yet wanted to be substantially represented in Chicago if not inside the fair grounds—they have provided themselves with a handsome salesroom in the Masonic Temple, a building most advantageously located for this purpose, and here they will display their goods, and sell them as well, and it is their purpose to make this a permanent Chicago agency for the McPhail pianos.

As soon as the extreme cold weather passes by a stock will be forwarded, and Mr. Spicer, who is connected with the Boston house as traveling representative, will take charge of the Chicago branch.

Some changes have been made in the Tremont street store. Mr. Owens has gone to the factory, and will in future assume entire charge of the manufacturing department, while Mr. Warren will continue at the salesroom in charge there.

The business of the year just past was a profitable one for them, and with their lately added factory facilities the prospects for 1893 seem equally propitious.

## The Steck and Behr Brothers.

Mr. D. P. Otis, who has been favorably known to the trade as manufacturer and general piano man for a quarter of a century, has settled himself at 213 Tremont street, and has established what he very truthfully designates a "Palace of Music."

His room is ample in proportions and handsomely appointed, and he carries a stock of just as desirable pianos for a purchaser to contemplate as can be found anywhere in the city. We have reference to the Steck and Behr Brothers', both of which have at last found a Boston home and representation worthy their superior merits.

Mr. Otis not only looks after the Boston trade, but as well all New England, for these instruments.

He is qualified by experience as a manufacturer and salesman to do justice to the venture he has embarked in, and we predict success for him.

We take much pleasure in calling attention to the Needham & Bailey piano, the product of a new Boston factory, and for which Mr. Otis is the local agent.

The instruments are in the low priced class, and are substantially made by honest people and are worthy of attention.

## About Town.

George W. Oakman, who has been connected with C. C. Harvey & Co. for a number of years, will leave them on March 1 and establish a business for himself as teacher and tuner.

He is thoroughly competent in both of these lines, and with an extensive acquaintance in and about Boston should have a lucrative business.

It is his purpose to start a tuners' bureau in connection with the business.

Mr. Oakman will have his headquarters for the present with C. C. Harvey & Co., but we surmise that he will have a small salesroom of his own in the near future, and probably handle a piano. The Blasius suits him very well indeed.

Seated around a table in the Reynolds café on Saturday last was Jas. G. Ramsdell, of Philadelphia; James Cumston and C. C. Briggs, Jr., of Boston. It looks very much as though the Briggs piano might find its way into the Ramsdell wareroom in Philadelphia.

The New England Building, 200 Tremont street, will be ready for occupancy March 1.

The signs are up, windows ornamented and the place has a businesslike appearance.

Smith & Beardsley report that they are greatly encouraged with the prospects which are looming up.

They have already made several cash sales of the Gilde-meester & Kroeger pianos and have a line of customers in view who are considering the purchase of instruments and whom they feel confident of landing.

Mr. Beardsley was in New York on Friday.

A lot of six of the Cummings pianos has been finished up and nearly all have been sold.

The instruments were all right, but they cost more to make than it was supposed they would, and it is a question whether any more will be attempted.

John Merrill was home sick both Friday and Saturday. Nothing more serious than a severe cold.

The Spofford Manufacturing Company have a full line of their piano and organ stools at their Boston salesroom, 197 Tremont street. They distribute from this point to the Boston trade only.

William Steinert is doing some philanthropic work in the Boys' Club. He will tender them an entertainment on this evening.

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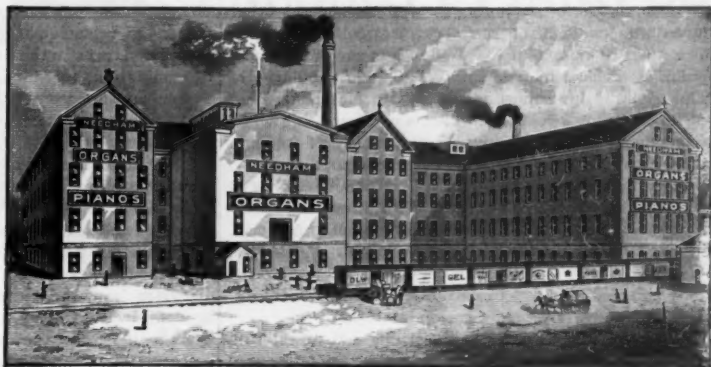
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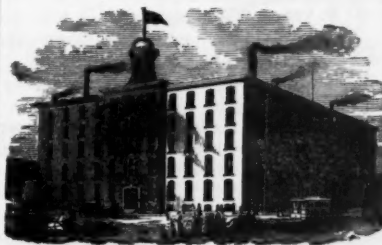
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## THE MANDOLIN.

## Its Growth in Popularity.

Ten years ago the writer tried to purchase a mandolin, and searched diligently in all of the large music stores, but to no purpose. At this time the mandolin was a curiosity even among musical instrument dealers. In a few months a party of Italian musicians, numbering fifteen mandolin players, two harpists, three guitars and a cellist, landed in New York from an Italian steamer and gave most delightful concerts under the name of the Spanish students. Their costumes and their music were unique, and like nothing ever seen or heard in America before. They played with unparalleled grace the most charming overtures and symphonies. In a few years they drifted apart.

Thanks to these students, as well as several other troupes who came after them, the mandolin furore has grown to such an extent that to-day it is one of the most popular of musical instruments. The great popularity of the mandolin is due almost as much to its picturesqueness as to its charming sweetness. This is not surprising when we consider the beautiful sympathetic quality of its tone. It is an instrument that will certainly hold popular favor, has everything to recommend it, and is refined, cultivated and comparatively easily learned. With women especially the mandolin has become a favorite instrument in America. Men, perhaps, for some reason best known to themselves, do not take to it so readily. Those women who undertake to play must be prepared to encounter various difficulties, some of which I will briefly mention later on.

Both men and women realize the strong artistic coloring which is given to the picture wherein they practice with mandolin in hand, and women especially appreciate the graceful posing it demands. The mandolin is above all instruments the very embodiment of poetry and grace. The utmost flexibility is necessary, even to the execution of the simplest piece. There is a quality of tone in the sounds evoked from the mandolin that can be drawn from no other instrument. Its music appeals to the sympathies and touches the soul, and this is not surprising when we consider how wonderfully sweet is the music that thrills from the silver strings, and recollect that even so great a genius as Beethoven wrote several pieces for the instrument.

The tone is so sweet and delicate that to my mind it should never be played without the background of an accompaniment. Most of the music for the mandolin has a piano score attached. Hector Berlioz in his modern instrumentation and orchestration places the mandolin among the legitimate instruments, and he does right in so doing. Since the mandolin has been brought to such perfection musicians have developed its mechanism and increased its resources, and have proven that its beauties can be so varied by patient and reasonable study as to produce the most charming musical effects. It has a peculiar sweetness of its own, and, like the best things, must be known to be appreciated.

The violin has been termed the king of instruments, and the mandolin can claim the title as "eldest brother to the king." It is impossible to make a comparison between the violin and mandolin, although there is a certain analogy between the instruments as regards tuning, the compass and the functions of the left hand. With the mandolin, as with the violin, this hand has the responsibility of the finger board, both as regards pureness of tone and the rapidity of changing the notes. As the violinist so must the mandolinist attach great importance to the left hand. As regards the right hand, although the bow of the violin plays the rôle for which there is no equivalent in musical mechanism, nevertheless it can be with justice affirmed that the plectrum of the mandolin required very little less dexterity if one wishes to produce all the effects of execution and musical sentiment.

I have often been asked whether it is possible to learn the instrument without a master. I am obliged to answer emphatically "No!" Mandolin playing without a master is, to my mind, a practical impossibility. In the first place, a good teacher must be secured, and, secondly, a good "method" or instruction book. One might succeed by dint of close study in learning the notes, the position, chords, &c., but no one could learn unaided the tremolo or trill, which is the peculiar feature of the instrument and

is produced by a rapid motion of the right wrist. Without the tremolo the mandolin as an instrument would have little value. We may well call the bow the soul of the violin, but the tremolo is both the life and the soul of the mandolin and may well be called the tongue of the instrument, as a perfect tremolo makes the tone so much more rich and sweet.

But granted you have a fine mandolin, a competent instructor and supple fingers, do not expect to become an expert performer in a few lessons, for you will be woefully disappointed. It takes some time for an industrious pupil to produce the tremolo with a perfectly sweet and even tone, devoid of breaks, and even then there is a certain deftness and delicacy of touch that comes only with time and endless practice. Stiff fingers, from whatever cause—age, work, &c., no matter what—are deadly enemies to it. Constant practice is necessary in order to retain the flexibility of hand and wrist, and a week of inertia or disappointment is sufficient to undo the work of months. The amateur returns to the instrument with fresh courage and determination, only to discover that the fingers once so supple have apparently been converted into lead, and that those "tiresome" studies must be resumed with redoubled vigor.

I would advise everyone who expects to become an expert mandolinist to devote at least two hours a day to practice. One hour of these ought to be taken up with exercises and scales, when a certain ease in the matter of execution is attained. So much time of course need not necessarily be expended, but in any event an hour's practice each day is the minimum which can be allowed if the student desires to play really well.

As to the cost of the instrument, for \$25 one should get a fairly good one, although the price runs to \$500. Mrs. Waldorf Astor and Miss Hewitt, of New York, and Queen Margherita of Italy have instruments valued at \$1,500. There is just as much difference between the tones of mandolins as of violins. A good mandolin is like a good violin and improves with age and usage.

It is now over two years since I purchased my mandolin in Naples, and it has improved wonderfully in that time, and I now value it at \$300. Mandolins are now manufactured in this country, but are not as yet equal to those made in Italy. I do not say this because I wish to disparage home products, but simply that the American mandolins as yet are inferior to the genuine Italian instrument. Most American mandolins are weak and twangy, while the Italian instrument has the sweet, silvery sound. Doubtless as the demand increases the inferiority of the American instrument will be overcome.

I have heard many people complain of the scarcity of good music for the mandolin. Not long ago a musical gentleman inquired if there were only three or four pieces composed for the instrument. He remarked that nearly every young lady he heard play the mandolin performed the same few pieces and that seemed to be the extent of their repertoire. It is true that comparatively few selections of a superior kind are as yet to be found here, but with every year that passes the composers who dedicate their works exclusively to the mandolin are becoming better known and more fully represented in this country. The compositions of such famous masters as Bellenghi, Matini, Sylvestri, Pietrapertosa, Rovinazzi, Munier and others are among the most popular in Europe and doubtless will soon be known here. The serenade in Mozart's "Don Giovanni"—"Deh Vieni"—was written to be accompanied by mandolins; also the serenade in Verdi's "Othello." Beethoven, too, wrote a sonatina and an adagio for the mandolin, and the autograph is preserved in the volumes of sketches in the British Museum. Beethoven's friend Krumpholtz was a modern virtuoso, and the writing of these pieces was probably due to this fact. Almost every publisher in this country is grinding out poor and inferior arrangements of much of the trashy music of the day—music that is not at all adapted to the mandolin and does not show it off to any advantage.

We must be educated to the mandolin like everything else, and when our mandolinists perform music especially written for the instrument by standard composers, viz., serenatas, boleros, capriccios, operatic fantasies, some of the beautiful Italian melodies, waltzes and mazurkas, then will our musical people learn to fully appreciate the instrument.

On the eve of my departure from Florence in May, 1890,

I was tendered a farewell banquet at the famous Capitani restaurant by the mandolinists of Florence. Each guest brought his instrument, and after a bounteous repast performed for me on their mandolas, mandolins and lutes. Messrs. Bellenghi, Matini, Bizzari and Munier performed the Haydn quartet on the mandolins, mandola and lute. It was a revelation to me of the possibilities of the mandolin. I could hardly believe that such classical music could be performed so exquisitely on these instruments.

Queen Margherita is an enthusiast and expert performer on the mandolin, and is the patroness of the Circolo Mandolinista Regina Margherita, of Florence (mandolin clubs are termed circoli in Italy). Through the kindness of Count Leonida Gioranetti, the president, I was invited to a special rehearsal. This mandolin circle is composed of 70 mandolins, mandolas, lutes, harps and guitars, under the direction of Mr. Ricardo Martini, one of the foremost musicians of Florence, and through his kindness I was elected an honorary member of the circle, being the only member on the roll.

Italy is the home of the mandolin. Instead of hand organs on the street you hear mandolins and guitars. There are three kinds of mandolins used in Italy: The Milanese or Lombardy mandolin in the northern part of the country, the Roman mandolin in Rome and the central part of Italy, while the Neapolitan mandolin is in general use all over Italy, but principally in Naples and Florence. It is this mandolin which is in general use in this country.

The body of the Roman mandolin is about the same shape as the Neapolitan, but the ribs on the back are scalloped, the head thrown back at an angle of 45 degrees, the back of the neck tapers to a sharp edge, the finger board is rounded somewhat like the violin and extends on the east string side about one inch over the sound hole; the bridge is slanting, being considerably higher on the G string and slopes down toward the E string. It has 18 frets on the D and G strings, 19 frets on the A string and 23 frets on the E.

The Roman mandolin is strung and tuned like the Neapolitan instrument, and is played with a goose quill.

The Lombardy mandolin is entirely different from the others. It is wider and shorter. It has six single strings, three of them being made of gut and three of them covered silk strings. The Lombardy mandolin is toned C, D, A, E, B and G. The strings are fastened to the bridge below the sound hole similar to the guitar. The neck is wider and shorter than the Neapolitan or Roman mandolin and the back is shallower. The instrument has 20 frets and a compass of three octaves and five tones. The spaces between the frets are scalloped; the sound is heart shaped. It is played with a plectrum. Although it is a prettier appearing instrument, I do not think it compares in tone with the Neapolitan, as the single strings being of gut and silk and so much shorter, do not vibrate so clearly and sweetly as the double steel string of the Neapolitan.

The mandola is a sort of big brother to the little instrument, occupying the same position that the viola does to the violin. It is strung with all covered wire strings and tuned an octave lower. Played as a solo instrument or as an accompaniment to the mandolin it is rich and beautiful in tone and is simply invaluable in a mandolin club. In some parts it produces beautiful effects, sounding somewhat like the human voice.

The lute is almost unknown in this country and has only lately been revived in Italy. The modern lute is somewhat different from the ancient. The ancient instrument had eight single strings, while the modern lute has five double strings. The other three strings are superfluous and not used in modern music.

The lute has the deep, resonant, rich tone of the cello. In fact, when not seen by the listener it can hardly be distinguished from the cello. The lute is about as large as a concert size guitar and the frets are about the same distance apart as the frets of the guitar. It is shaped like a mandolin, the fingerboard and bridge somewhat rounded like the violin. Although the lute seems large, it is a very graceful instrument when held properly. Titled amateurs give it prominence in their exclusive drawing room musicales and receptions. I attended a concert given in Paris in April, 1890, under the patronage of Baroness Rothschild, and under the direction of Mr. Pietrapertosa, and heard the fantasia from "Mephistofele," by Boito, performed on 10 mandolins, two mandolas, a lute and a piano. This combination produced a beautiful effect.

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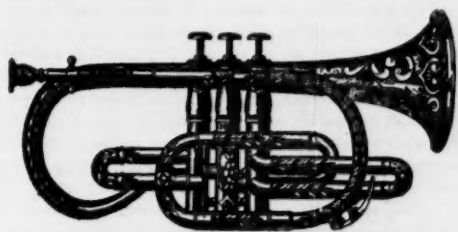
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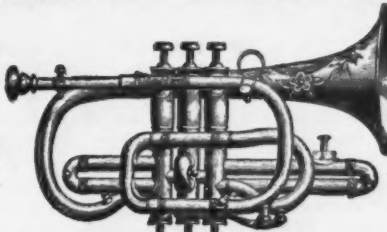
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Tickets of admission to this concert were 10 frs. (\$2). All of the "haute noblesse" of Paris were there, so you can imagine how popular the mandolin is in Paris. The Princess Maud of Wales plays the instrument, and has set the fashion among her ladies.

Some idea of the growing prevalence of the mandolin in this country can be gained from the fact that mandolin clubs, mandolin orchestras and distinguished mandolin soloists are heralded everywhere.

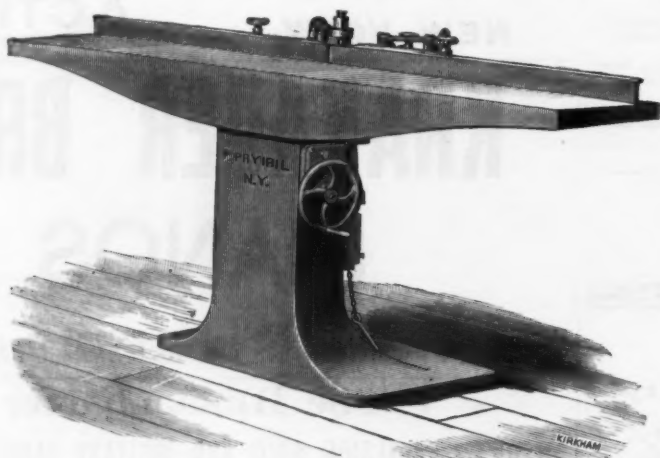
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EVERYONE who has tried to joint the edges of wide, thin stock on the ordinary buzz planer knows that it is a slow, difficult operation; the stock has a constant tendency to turn over and lie flat on the table. With the machine shown by the above cut advantage is taken of this tendency, and the stock is placed in its natural position, flatways, on a long table having fences at the back, and is operated on by cutters carried by an upright spindle.

The fence is constructed in the same manner and with the same adjustments as the two tables of a buzz planer, and the depth of the cut and the width of the throat opening can be varied at will.

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be replaced by the collars and cutters ordinarily used for this class of work.

The regular cutterhead carries four cutters, which are above the table, where they can be easily and accurately adjusted to do twice the amount of work that can be done by the two cutters of an ordinary buzz planer. The wide range of work to which this machine is adapted renders it very valuable, and enables it to be kept busy even when not required for edge jointing. The speed and accuracy with which it performs the latter class of work enables it soon to earn its cost on this class of work alone.

Further particulars can be had by addressing the manufacturer, P. Pryibil, Nos. 556 to 568 West Forty-first street, New York city.

### Again Mr. Greenleaf Writes.

Editors Musical Courier:

Your remarks contained in THE MUSICAL COURIER of the 18th ult. concerning the Juries of Awards who are to determine the merits of the different exhibits at the coming world's fair are very timely and to the point, as was also the article in your last issue from the pen of "Old Tuner."

Whether this system is to be made conducive of good and the means by which exact justice shall be meted out to all exhibitors alike, without fear or favor, or whether the same farce must be gone through with that was enacted in the awarding of premiums at the Centennial Exhibition in 1876 remains to be seen, and undoubtedly depends entirely upon the composition of such juries and their mode of operation.

In the first place, such juries—especially in reference to the piano—should comprise not less than three persons, experts who have been selected because of their acknowledged ability and skill in that particular department or branch of trade or profession wherein their specialty lies. For instance, one thoroughly conversant with the details of manufacturing should pass upon the construction, apparent durability and finish of the instrument. The scale, its uniformity of evenness, tone power, freedom from overtones and false notes, its tuning qualities, and all other points within the scope of his knowledge should be judged by a practical piano tuner, after which the musical effects and capabilities of the instrument may be demonstrated by the

Nearly all our manufacturers—if we can rely upon their individual claims—turn out strictly and only first-class products.

A very few will acknowledge and accept the reputation assigned them of second grade; while the poor and inferior instruments, which seem to spring upon the market spontaneously here and there throughout the country, are claimed by no one, their origin, like that of man, being known only to the Omniscient Ruler of the universe.

The time seems to have arrived when the public—which has a right to know—should be informed beyond any question of doubt as to the names of the manufacturers of our best pianos; whether more than one of that grade exists; how many and which are entitled to be called first class; also the relative position in the market of all others the names of which have become so familiar to us, and the coming exhibition will furnish ample opportunity for such decision.

Of what satisfaction is it, or what is the incentive, for a manufacturer who by honest and persevering effort has attained for himself and his wares a prominent position in the markets of the world to place his products upon exhibition at a world's fair, and when the awards are made to find himself upon the same level and be obliged to divide equally his honors with another whose exhibits, from every point in question, are known to be decidedly cheap and inferior?

The writer believes such proceedings to be unjust and unnecessary, and, furthermore, that by instituting a jury system of awards such as has been described ample justice to all competitors might be done, providing the judges were uninfluenced, and the desired information furnished for the public benefit.

The decisions of the judges should be final, regardless of the opinions of the Executive Committee, whose duty should be solely to make known and act upon the awards of the jurors, without in any manner modifying or changing the verdicts so rendered.

Let the jurors be selected for their especial fitness—other things being equal—for meting out, regardless of money considerations as nearly as possible, exact justice to all competing exhibitors. And may the awards granted at the "World's Columbian Exposition" in 1893 demonstrate as they should "the survival of the fittest."

D. J. GREENLEAF.

Port Jervis, January 28, 1893.

### "The Triumph."

IN another column of this issue will be found a cut of the latest and finest Weaver organ, to be known as "Style Triumph." They expect to make it an object for dealers to handle this as a leader for their finest organs. It is certainly a handsome instrument.

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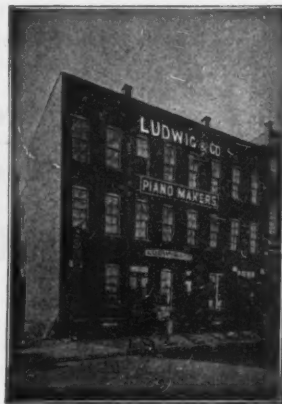


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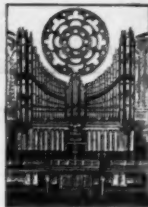
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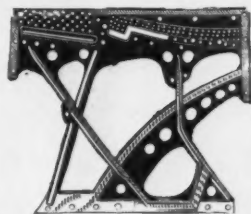
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